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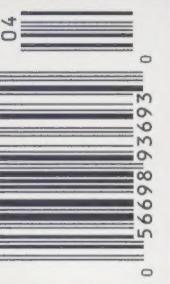
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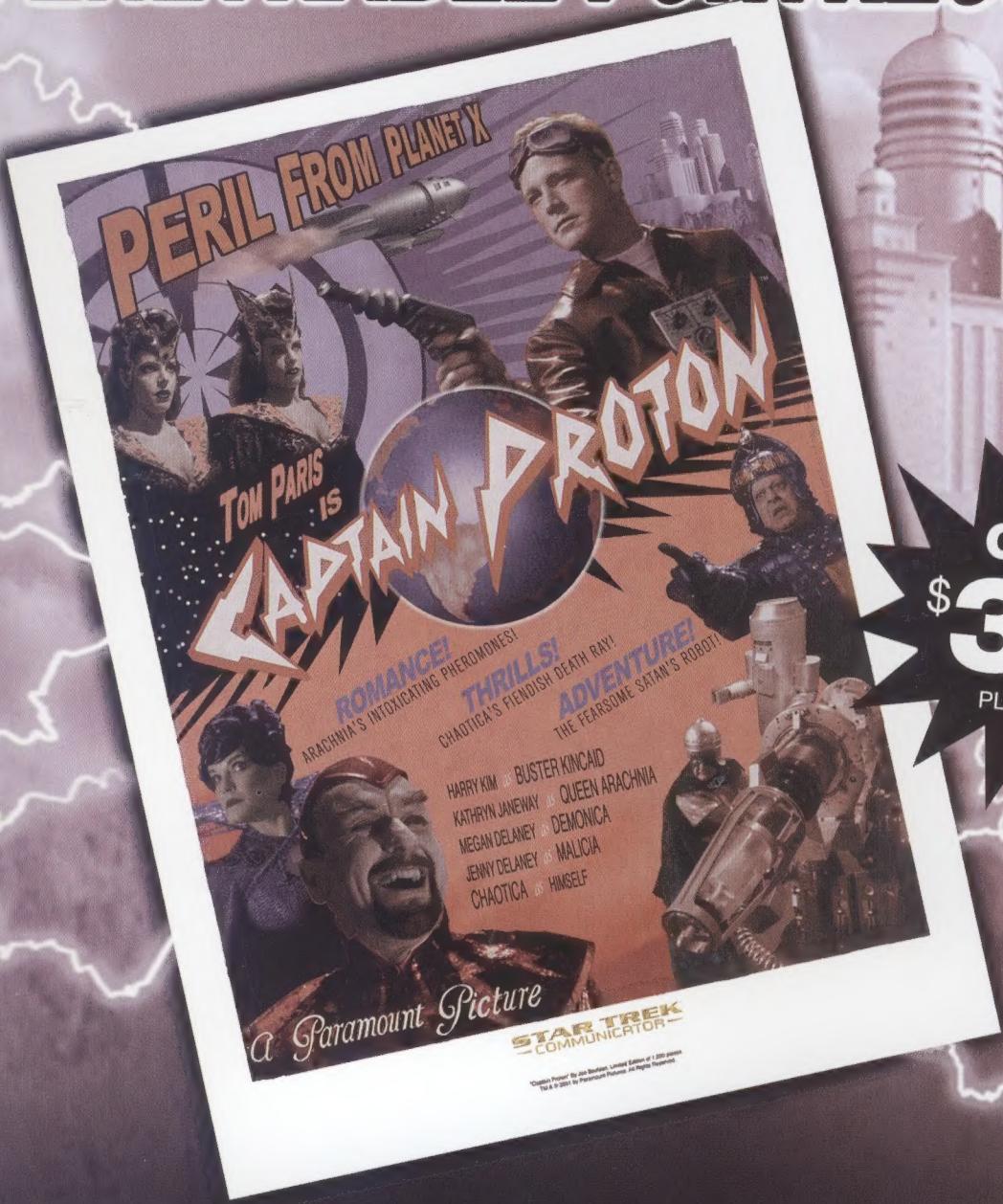
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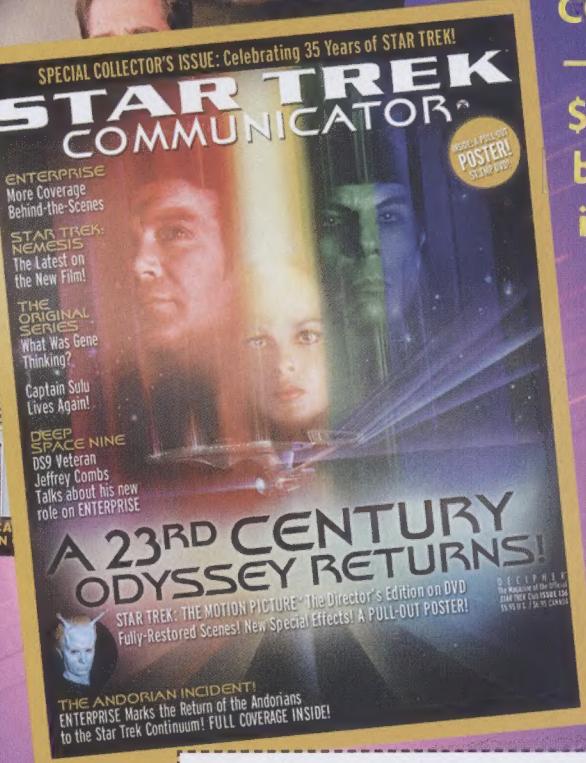
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vulcans & romulans

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COMMUNICATOR

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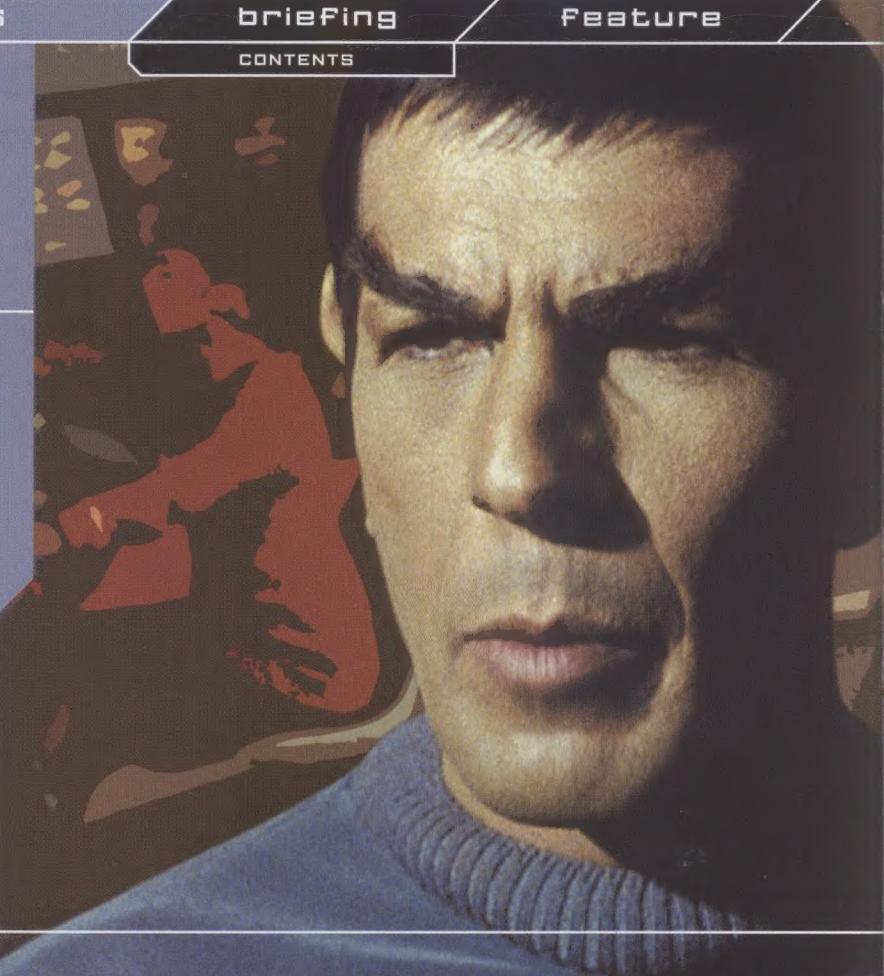
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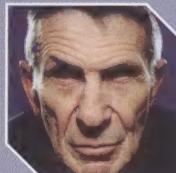
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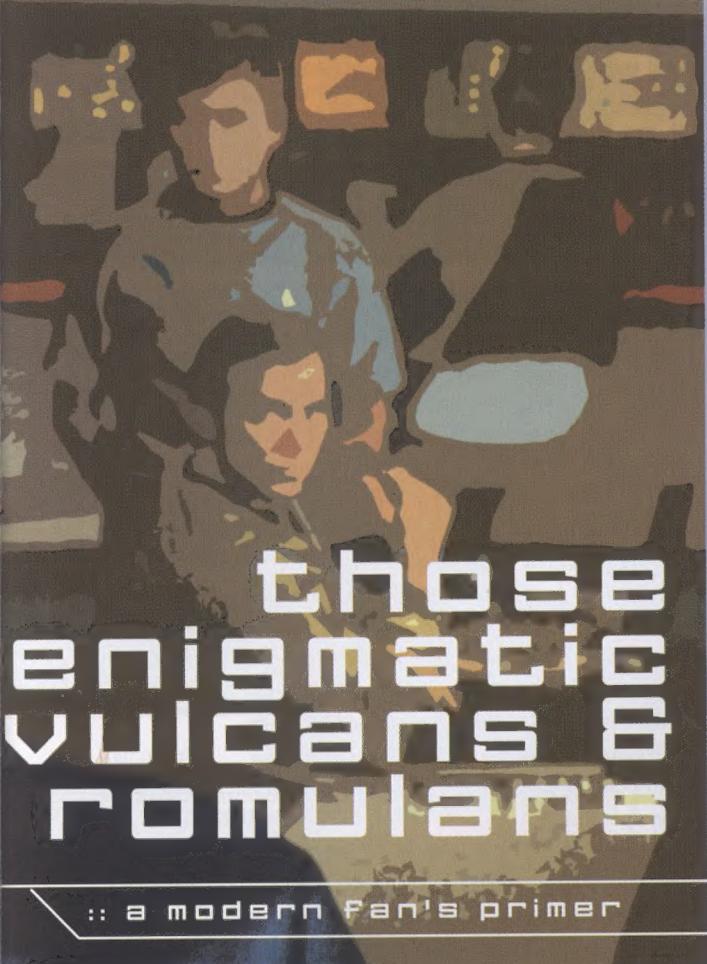
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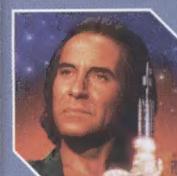

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60 :: KHAN: The Real Story (And Now it All Fits, Too!)

by Matthew F. Saunders

Join us as author Greg Cox reveals how he called upon Star Trek's 20th-century gallery of characters to explain *The Eugenics Wars: The Rise and Fall of Khan Noonien Singh*, his mammoth, multi-volume Pocket Books saga.


JOLAN TRUE, EVERYONE!

Or, as the Romulans' distant kin might say, *d'klor hez moosma* — or so goes my best-guess approximation, from the female Vulcan Master off the *Star Trek: The Motion Picture* soundtrack, for "Live Long and Prosper."

Remember just a year ago when, ironically, within weeks the word was out that *Enterprise* would feature a Vulcan regular while *Star Trek: Nemesis* would delve into the Romulans anew? It didn't take a degree from the Daystrom Institute to figure out that this would be a great time to devote a special issue, delving between the ears and reviewing all we know about Trek's true odd couple of species.

So dive in with an exclusive and introductory interview with our latest on-screen legionnaire of logic, Jolene Blalock — along with updates and insights from Leonard Nimoy and Tim Russ, those other guys who have donned the ears most often. Plus there's a section of chats with your favorite guest Vulcan actors — including an exclusive visit with Joanne Linville, who played the Romulan Commander from "The Enterprise Incident."

Of course, if your favorite green-blooded actor does not appear here, stay patient and stay tuned. We can say that our latest Romulans (or should we say Remans?), Tom Hardy and Ron Perlman of *Star Trek: Nemesis*, were barely on board the new film when we went to press — but you can bet you'll see both of them in these pages soon. Kudos to all our regular scribes for rounding up these performers — as well as *Nemesis* writer John Logan, who shares his thoughts on the Romulans and Remans.

Finally, for all you Johnny-come-lately fans of "only" the last 10 or 15 years, check out pioneer Trekzine publisher Devra Langsam's recollections of early fandom — and what alien race in THOSE days not only inspired fans but helped bring them together in the cause we all take for granted now.

Now, while I have your attention: I have been asked by Starfleet Command's Aurora-1 outpost to pass along the following message for subscribers: "Any anomalies in your mailing address may rupture the space-time continuum that ensures timely delivery of every issue of *Star Trek Communicator*. If you need to submit an address change or updated information, use the business reply card between pages 66-67 or e-mail stcstuservice@fanmedia.com."

There, that's done. Now, toss in a revealing look at author Greg Cox as the reconstructor of a Khan saga that actually fits known history, stir in our columnists — and you've got yourself another "fascinating" issue.

Live Long and — well, you know ... See you at Creation's Grand Slam in Pasadena!

MANAGING EDITOR

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NUMBER 137

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write to: STAR TREK COMMUNICATOR
15250 E 33rd Place, Aurora, CO 80011**All About Enterprise**

Hello from Holland! I've only just seen the pilot of *Enterprise* and I'm a diehard fan already! Since I watched Kirk & co as a kid, I've been an Original Series Trekkie. I embraced the idea of the retro-style *Enterprise* and role model captain from the start. Hands-on hero Archer is even better than I expected. Very Kirk-like how he goes "flat on the face" (a Dutch expression for kissing) the first thing with this Sulibanbanana-girl. As are the other self-sacrificing actions that follow, of course: outwitting the enemy bare-handed (well, that is, with a phaser the shape and size they used to be).

I absolutely love the humour in the not-so-smooth way the crew operates (especially the "remember where we parked" reference with the shuttle). Probably the new menage-a-trois of Archer-T'Pol-"Trip" Tucker will work out a little bit different than the old triumvirate Kirk-Spock-"Bones" McCoy; Miss Blalock's input makes it in some ways more fascinating. The way she folds her hands around Spock's old "Viewmaster," now with periscopic extras! Not to mention the gel-scene — Roddenberry himself couldn't have imagined this (to boldly go where no Star Trek series ever dared to go before...)

Anyway, all the credits to B&B from my part and from lots of Dutch fans whom I know of. If you read this perchance: you've outdone yourselves. The Great Bird's ashes have indeed descended on you through the atmosphere.

ERIK VAN SCHAIK
UTRECHT, THE NETHERLANDS

I am a fan of all Star Trek, especially *TNG*. I feel that the best part of it, and what sets it above all the other series, is that it has great character development.

GREG TIRA
COAL CITY, IL
MENDEL333@HOTMAIL.COM

I am writing in regards to the letter from Linda and Gary Carlson [living in an area without access to viewing *Enterprise*, Issue 136]. I got to thinking about their situation and I couldn't help but feel sorry for them. I can't imagine not getting to watch *Enterprise* every week; it would be terrible!

I also want to say how much I love the new show. I have been very impressed by the uniqueness of *Enterprise* and how it's so different from all the other Star Trek series. Even my dad, brother, and sister really like *Enterprise* — which is a miracle in and of itself. They used to only watch *Star Trek: TNG* (the only one of the series I could get into) with me just to be nice to me. But now they anxiously wait every week for the next episode; I'm amazed! Everyone on the new show is doing a superb job, and my hat is off to them for it. Scott Bakula is really great as the captain, and Trip just makes the show for me: my sister and I really like him!

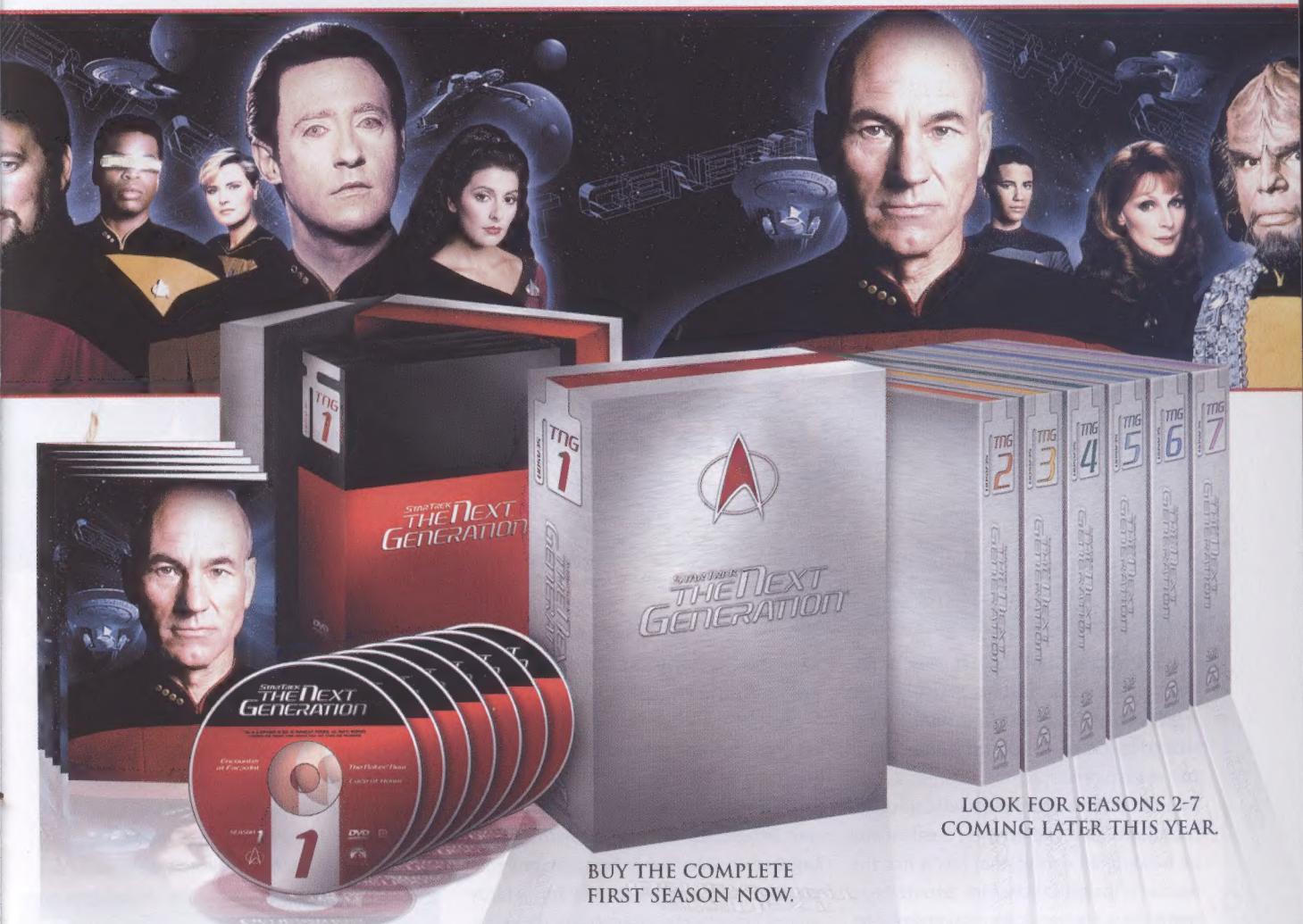
ALYSSA BROWN
LOVELAND, CO

P.S. We all love the theme song!

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Letters of comment are always welcome from our members and readers, published subject to editing and space considerations. Letters can be mailed to the Fan Club at the address on this page, or now emailed to stceditor@startrek.com. With either method, all letters must be signed, include city/state, and marked that they are for publication; email addresses will be used unless otherwise instructed. Concise, single-topic letters are always preferred.

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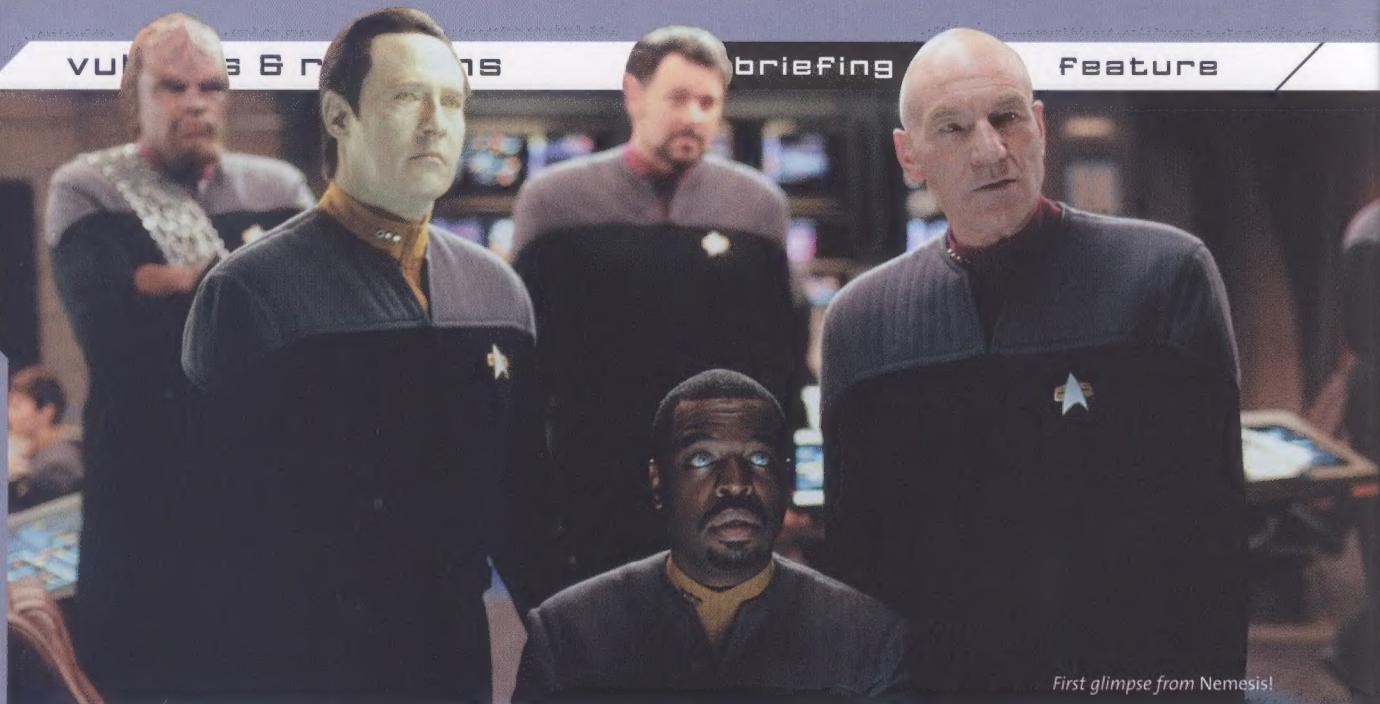
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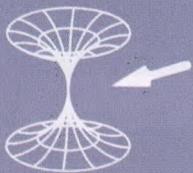
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First glimpse from Nemesis!

Star Trek Update



the latest star trek
news from producer
rick berman

:: the news on nemesis! wedding
bells, clones and familiar faces

RICK, YOU'VE BEEN IN PRODUCTION ON THE LATEST FILM, STAR TREK: NEMESIS, FOR ALMOST TWO MONTHS NOW. HOW IS THE SHOOTING GOING?

I couldn't be more pleased. Our director, Stuart Baird, is extremely creative and he is doing an exceptional job. It has the look of a huge action film. Stuart is so meticulous. He comes from a very, very remarkable career as an editorial doctor who comes in and cuts movies when they are in trouble. He has also edited incredible films dating all the way back to the rock opera *Tommy*, etc. He certainly went to school for Star Trek and learned all about the characters. He has got a huge appetite to get everything he can possibly get. He's making an extraordinary film. The stuff I have seen cut together and the dailies have been phenomenal. We have a terrific script that John Logan gave us, so I think we have a very exciting movie. I believe Star Trek fans will be very pleased.

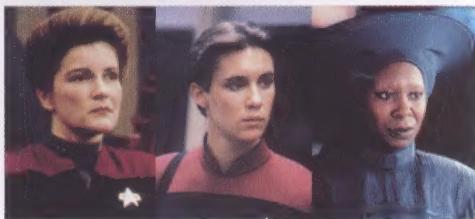
LET'S TALK ABOUT SOME OF THE NEW CASTING. I UNDERSTAND RON PERLMAN, FROM BEAUTY AND THE BEAST FAME, HAS BEEN CAST IN A ROLE?

Yes, he has. He will be playing our "second villain," so to speak. Our major antagonist in this film is being played by a young English actor named Tom Hardy who is an extremely talented young man. Tom plays a clone of Picard. He also plays the leader of the Reman Empire — the Reman Empire being the sister planet of Romulus. His trusty Viceroy, and right arm and henchman, is being played by Ron Perlman. The Viceroy is also the man who raised him and is a Reman himself. Tom Hardy is a relative newcomer. He has a small but very effective role in *Black Hawk Down*. These two guys are both terrific. Neither of them has started working yet. We have spent a lot of time with Tom rehearsing, and on costume fittings and make-up and body molds and those sorts

of things. But they don't start shooting for a couple of weeks.

ANY OTHER GUEST STARS?

Well, we've got some cameo appearances. We've got Whoopi Goldberg and Wil Wheaton in the wedding scene. We've got Kate Mulgrew in the film as well.



IT WAS GREAT YOU COULD BRING BACK WHOOPPI AND WIL FOR RIKER AND TROI'S WEDDING SCENE. IS MAJEL BARRETT BACK AS WELL?

No, because one of the major story points is that this is the first of two weddings — the second one being held on Betazed, although an element of the story kind of gets in the way of that.

WAS IT YOUR INTENT TO MAKE THIS MOVIE A SWEEPING LARGE-SCALE ACTION FILM?

If you are going to make a science fiction Star Trek movie you are obviously not going to make something that is going to open at the Sundance Film Festival. You are looking for a film that has a lot of visual effects and that tends to mean a lot of action, which is something that our fans don't get a chance to see in terms of a major scope when they are watching the television series. I think every single movie we make we would like to get as much action in it as possible. John Logan is a writer who writes on a very wide canvas. He has given the story a certain epic classic quality to it — which includes some fun and some spooky action sequences.

JOHN LOGAN HAS BEEN VERY BUSY. IN ADDITION TO WRITING STAR TREK I UNDERSTAND HE HAS WRITTEN DREAMWORKS' NEW FILM, THE TIME MACHINE, AND THAT HE IS CURRENTLY WORKING ON A FILM ABOUT ABRAHAM LINCOLN FOR STEVEN SPIELBERG.

Yes, he is working every day now on the Abraham Lincoln film. That's his major project at this time. In the middle of all that he has written a film about an American samurai in 18th or 19th century Japan and he wrote *RKO 281*. He is an extremely talented guy who is now extremely sought-after.

WITH ENTERPRISE BEING SO DEMANDING, IN THAT YOU JUST LAUNCHED IT, HAVE YOU BEEN ABLE TO SPEND AS MUCH TIME ON THIS FILM AS ON PREVIOUS ONES?

Well, we only have one TV series going now but because it is a first-season TV series and a series that I am more involved in than in any of the other series I would say that my involvement in the feature film has been a bit less. But just a little.

WHO IS DOING THE MUSIC FOR THE FILM?

We don't know yet. There are negotiations in the works but it may take a little time to iron them out.

IT SEEMS LIKE THERE HAVE BEEN A LOT OF PUBLIC ANNOUNCEMENTS ON THIS CURRENT FILM SUCH AS THE RIKER/TROI WEDDING, THE ROMULAN ROOTS WITHIN THE FILM, THE LOCATION SHOOTING, ETC. ISN'T THAT UNUSUAL? IN THE PAST, IT SEEMS LIKE YOU HAVE TRIED TO KEEP THE FANS IN SUSPENSE. THIS TIME AROUND, IT SEEMS MORE HAS BEEN REVEALED ABOUT THE PLOT LINE OF THIS FILM.

I think, in reality, we've revealed very little. There is a great deal about the film that hasn't gone out publicly yet. One of the problems we have, though, is that when you are casting a movie and scripts go out to agents this stuff gets around. It's hard to keep it under wraps.

ARE THERE ANY SECRETS YOU CAN REVEAL? WILL WE BE SEEING ANY NEW AREAS OF THE ENTERPRISE-E?

Well, I think I told you in past updates that we have a wonderful ground sequence that deals with a four-wheel drive futuristic Jeep chase. We spent eight days shooting that sequence in the desert and it is pretty spectacular. We are going to see a shuttle that we have never seen before. As far as specific sets, there are going to be some action-oriented locations on the ship, i.e. the Jefferies Tube and tunnels that we have never seen before. Everything on the *Enterprise*-E has been revamped a little bit. It's been a number of years since we last saw the *Enterprise*-E and she has been refitted to some degree and looks a little bit different. Engineering, the bridge — it all has a fresh look to it.

THIS FILM HAS A FOCUS ON THE ROMULANS. IT SEEMS LIKE FROM THE NEXT GENERATION THROUGH DEEP



SPACE NINE THERE REALLY WASN'T A LOT DONE WITH THE ROMULANS IN COMPARISON TO, SAY, THE KLINGONS, THE BORG, THE FERENGI AND THE CARDASSIANS. WHY WAS THAT? AND WHY DID THE CHOICE GET MADE TO MAKE THEM HEAVILY INVOLVED IN THE NEW FILM?

Well, obviously they weren't in *Voyager* because we were on the other side of the galaxy. But the Romulans did pop up in *The Next Generation* from time to time. We had sequences with Leonard Nimoy and with Denise Crosby playing her Romulan counterpart. On the other hand, I would definitely say that a big reason that the Romulans are a major focus in this film is that John Logan is in love with them. John wrote *Gladiator* and he has a certain penchant for an almost Shakespearean classical world that definitely exists in biographies about Presidents or stories about samurai. I think there is some sort of noble quality that he finds in the Romulans and he loves to write about it.

HAVE THE REWRITES AND TWEAKING ON THIS FILM BEEN LESS OR MORE THAN ON PREVIOUS FILMS?

That's hard to answer right now but I can say that the rewriting has been far less than we have had on any of the other movies. There is always some work that we do with the actors and the director in the process of getting the script right. And there are financial considerations that are made which can change the script. Those kinds of changes continue right through production. I do a lot of them with the actors. If there is anything substantial I work with John Logan, who

CONTINUED ON PAGE 85

Sensor Readings

"And you people — you're all astronauts
on some kind of ... star trek?"

DRAMATIS PERSONNAE

The late **GENE RODDENBERRY**, creator of *Star Trek*, is being honored in El Paso, Texas, by the name change of The El Paso Independent School District Planetarium to The Gene Roddenberry Planetarium during an official dedication taking place later this year. "The Great Bird" was born in El Paso on Aug. 19, 1921, and lived there for a couple of years before his family moved to Los Angeles. He died just over ten years ago on Oct. 24, 1991.

WILLIAM SHATNER (Kirk) plays a Mafia boss in the upcoming comedy film *Dumb-Fellas*, and continues in production on his previously announced film, *Groom Lake*,

which he is writing, directing and acting in. After his stint on NBC's *Weakest Link* last fall, his busy life also includes a mid-February appearance on *Who Wants To Be a Millionaire?*, along with actors from Aaron Spelling productions. Gamemates were **LEVAR BURTON** (La Forge), **DENISE CROSBY** (Yar), **ROXANNE DAWSON** (Torres), **JOHN DELANCIE** (Q), **ARMIN SHIMERMAN** (Quark), and **WIL WHEATON** (Wes Crusher).

Meanwhile, Shatner's 11th annual Hollywood Charity Horse Show will be back April 2, featuring some of the best western riders in the country. Come Aug. 31, thousands of paintball players will join the cap-

tain at Challenge Park Xtreme near Chicago for a game, organized by The Society of Paintball Players and Teams (SPPAT), an organization devoted to the sport.

PATRICK STEWART (Picard) will be playing the Wizard of Oz in a new stage version of the classic film, set to open in Leeds at the West Yorkshire Playhouse on March 6. Following that he joins the entire original cast of 2000's *X-Men* feature for the sequel, with Stewart back as Professor Xavier, the telepathic, wheelchair-bound professor and leader of the benevolent mutants. Currently, Stewart »

FAVOR THE BOLD

If it's springtime in Hollywood it must be awards season, and the growing family of *Star Trek* veterans are in the thick of things again. See you at the ceremony.

SCOTT BAKULA (Archer), now of *Enterprise* fame, was a nominee for "Male Performer in a New Series" when the 28th annual People's Choice Awards were seen handed out on CBS Jan. 13. Bakula already has a Golden Globe award from his days as Dr. Sam Beckett in *Quantum Leap*. One of his fellow nomi-

(Kurros) for his title role in ABC's *Bob Patterson*, executive produced by onetime *DS9* exec **IRA BEHR**, although the sitcom has been canceled. In the regular "Male TV Performer" category, **KELSEY GRAMMER** (Captain Morgan Bateson) tied with Ray Romano of *Everybody Loves Raymond*.

Grammer has also been nominated by the Hollywood Foreign Press Association's Golden Globes awards for "Best Performance,

ANNETTE BENING — Musical or Comedy" for the eighth time, having won three before the 2002 edition seen

DIANE WARREN — who wrote the *Enterprise* theme song "Faith of the Heart" — is nominated in the category of "Song Written for Motion Picture, Television or Other Visual Media" for "There'll Be You," a track from *Pearl Harbor*. Musician **Tom Morello**, who indulged his Trekkie habit as a Son'a extra in *Insurrection* and then played lower-decks Crewman Mitchell in *Voyager*'s "Good Shepherd," is up with his Rage Against the Machine bandmates for "Renegades of Funk" in the "Hard Rock Performance" Grammy category. Those tro-

phies are handed out Feb. 27 at L.A.'s Staples Center.

And, for the Academy Awards, Star Trek composer **JAMES HORNER** was nominated in Best Original Score — Motion Picture category for *A Beautiful Mind*. Horner did the soundtracks for *Star Trek II* and *III*; he won two Golden Globes in 1998 for *Titanic*. For the fourth time, **WHOOPY GOLDBERG** (Guinan) is hosting this year's annual bash March 24, premiering their new location in the Kodak Theater at the just-opened Hollywood & Highland shopping/retail complex.

Finally, members of the Producers Guild of America are presenting **ROBERT WISE** with their highest honor, the Milestone Award, as a recognition of the Oscar-winner's lifetime of achievement. Wise, who will be honored March 3 in Century City, has won Academy Awards for editing *Citizen Kane* and directing *West Side Story* and *The Sound of Music*, while his long-unfinished *Star Trek: The Motion Picture* got a final polish and big-budget digital touch-up for its recent DVD and documentary release.



Gene Roddenberry Planetarium El Paso Independent School District



"Gene always said he was a learner, not a teacher, and he liked nothing better than to have someone disagree with him because he said, 'Think of the avenues that become open to you that way.'"

Majel Barrett Roddenberry

- Eugene Wesley Roddenberry was born in El Paso, Texas, on August 19, 1921. He passed away in Los Angeles, California, on October 24, 1991.
- He served as a pilot in the U.S. Army during World War II, flying B-17 bombers.
- He created Star Trek in 1966, a powerful television program focused on its optimistic look at the future.
- Star Trek television series and movies resulted from the original series, making it one of the longest-lived television programs of all time.
- He earned a Star on the Hollywood Walk of Fame in 1984. He was the first writer-producer to be so honored.

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Gene Roddenberry's El Paso honor

is the voice of King Gobot in Nickelodeon's *Jimmy Neutron: Boy Genius*. His production of *King of Texas*, in which he plays Shakespeare's King Lear, will premiere on TV in June 2002.

This past December Stewart mounted again his production of the one-man show of Charles Dickens' *A Christmas Carol* as a benefit. California and New York City performances aided three charities: the September 11 Campaign of the Actors' Fund of America, the Coalition for the Homeless, and Food for Survival Inc.

Over the holidays, several other Star Trek actors were in productions of Dickens' *A Christmas Carol*. WALTER KOENIG (Chekov) played Scrooge at different locations around southern California. HAL LANDON JR. (*DS9*'s Neral) also played Scrooge in a production that included JONATHAN DEL ARCO (Hugh Borg / Fantome) as the Young Scrooge and HOWARD SHANGRAW (Tolar) as his nephew.

You may have caught that special message by SCOTT BAKULA (Archer), speaking directly to the crew of the homeward-bound aircraft carrier U.S.S. *Enterprise*, just before the airing of the episode "Civilization" Nov. 14. On camera in costume (except for an authentic CV-65 Enterprise cap, rather than his typical NX-01 headgear) Bakula greeted his "fellow" shipmates by saying: "We salute the brave men and women serv-

ing this country. From the starship *Enterprise* to the aircraft carrier *Enterprise*, welcome home." The message was also a piece of history: no Star Trek captain had ever spoken directly to the camera before a show. Paramount supplied the crew of the carrier, and other troops involved in the war on terror in Afghanistan, with episodes of *Enterprise* for their enjoyment.



The Griffith Observatory in Los Angeles has closed to begin its renovation and expansion, with a centerpiece being the previously announced 200-seat Leonard Nimoy Event Horizon theater, being built underground so as not to alter the landscape. LEONARD NIMOY (Spock) and his wife, SUSAN BAY NIMOY (Adm. Rollman), contributed \$1 million to start the fundraising efforts for the project last spring. Re-opening of the observatory is planned for late 2004.



BRENT SPINER (Data) has a brief cameo as a shoe salesman in the recent Sean Penn/Michelle Pfeiffer feature

I Am Sam. You may also spot RUSS FEGA (Paxim) in the movie.



LEVAR BURTON (Geordi) has been busy of late, too, portraying Martin Luther King, Jr., in the Will Smith biopic *Ali*. Credit-watchers may note four other Star Trek alums in the film: ALBERT HALL (Galek Sar) as Elijah Muhammed, plus BRUCE MCGILL (Captain Braxton No. 2), WILLIAM UTAY (Vanik), and WADE WILLIAMS (Trajic Lo-Tarik / Garos)

Burton also hosted a special celebrating the 25th anniversary of *Roots*, the landmark 1977 ABC miniseries from Alex Haley's own genealogical and cultural odyssey. Fellow *Trek* and *Roots* veteran alike, BEN VEREEEN (Dr. Edward M. La Forge), also appeared. The 25th anniversary DVD of *Roots* released in January includes interviews and outtakes.

Veteran Hollywood stunt performer

, 65, died on Nov. 7, 2001, of Parkinson's disease. He was a walk-on actor and stunt performer in numerous *Star Trek* original episodes, including stunt doubling for James "Scotty" Doohan in "Cat's Paw" and "The City on the Edge of Forever," as one of Chekov's henchmen in "Mirror, Mirror," a crewman in "This Side of Paradise," a guard in "Space Seed," a Klingon in "Errand of Mercy," and one of the engineers Norman toosses around in "I, Mudd."



Longtime character actor , 56, died of kidney failure from diabetes Dec. 16, 2001, in Burbank,

Calif. *Trek* fans know him best as Sirna Kolrami, the original Zekdorn in *TNG*'s "Peak Performance," and he also played Kira associate Razka Karn in "Indiscretion" on *DS9*. Brocksmith's credits include *Ally McBeal*, *L.A. Law*, and the uncredited cameo of Alfred Hitchcock in 1998's *Psycho* remake. But it was his role as a school principal in TV's *Picket Fences* which won him an Emmy nomination in 1992. Brocksmith also founded the California Cottage Theatre in his own living room — believed to have been the only Equity-waiver theater in a private residence.

UNIVERSE

Congratulations to real-world "Moogie" CECILY ADAMS (Ishka) and her husband, JIM BEAVER, (Adm. Daniel Leonard of *Enterprise*'s "Broken Bow"), on the Aug. 19 arrival of their baby girl, Madeline Rose.



WIL WHEATON (Wesley Crusher) has broken out with a busy slate of projects in recent months. He stars in *Foreign Correspondents*, an independent film that is now available in VHS and DVD from Paramount Home Entertainment; an interview with Wheaton is included in the DVD version. Also in the cast is LISA LO CICERO (Miral Paris). Wheaton also plays



Season One package of all 26 episodes plus four exclusive *TNG* Season 1 documentaries.

Having released its original *Star Trek* DVD series disk by disk, Paramount Home Entertainment has announced plans to release all 178 hours of *Star Trek: The Next Generation* on DVD in season-long boxed sets, beginning March 26 with a seven-disc

Those include notes from producers

, and most of the cast from period and current interviews talking about the struggle to launch the show; a before and after comparison of cast comments at the

premiere and the series' closing seven years later; commentary from many of the series' storied production designers; and cast and crew discussing their favorite missions.

After that premiere, PHE plans to release a new season intact every other month until all seven are available. Each set comes packed in a decorative storage box, and includes a booklet of episode information with a crew photo. The entire series is presented in a full-frame version, and the audio is presented in newly remixed Dolby Digital 5.1 and Dolby Digital 2.0 Stereo. The DVDs are subtitled in English, closed-captioned for the hearing-impaired, and come encoded with the Macrovision™ AntiCopy process.

Look for a full feature next issue on the making of these DVDs and the all-new documentaries they contain.

the romantic lead in the indie film *The Girls' Room*, and appears in the acclaimed short *The Good Things*, made in Kansas by his friend Seth Wiley and winner of best short film honors at the 2001 Deauville Film Festival. For *Jane White is Sick and Twisted*, another indie film in limited run in southern California after Jan. 25, Wheaton plays Dick Smith. He has already told his website fans of his appearance in *Nemesis* (see Star Trek Update, page 10.)

The acclaimed new actioner *Black Hawk Down* gives Trek fans an early chance to see Jean-Luc Picard's adversary in *Star Trek: Nemesis*. **TOM HARDY**, who has been cast as the charismatic Romulan-Reman leader and Picard clone Shinzon in the next Star Trek feature, appears in the film, as does **GLENN MORSHOWER** (Ensign Burke/Orton).





On July 10, **NICHELLE NICHOLS** (Uhura) is being inducted as an honorary member of the Alpha Kappa Alpha sorority in Orlando, Fla. Our own comm officer is in good company: fellow honorees include Marion Anderson, Ella Fitzgerald, Coretta Scott King and Rosa Parks.

ALFRE WOODARD (Lily Sloane) is playing a NASA Control Chief in Paramount's upcoming movie adventure *The Core*.

MALCOLM McDOWELL (Soran) spoke Jan. 12 at the Egyptian Theatre, a restored Hollywood movie palace from the same chain of Sid Grauman's famed Chinese Theatre Jan. 12, in honor of late filmmaker Stanley Kubrick. Kubrick's *A Clockwork Orange*, which starred McDowell, was screened before he spoke.

The good word finally came for **MICHAEL PILLER**, executive producer and/or co-creator of *TNG*, *DSg*, and *Voyager*, when the USA Network picked up his new series *Dead Zone* for a 22-episode order after UPN passed on the pilot. The series, based on Stephen King's book of the same name, won raves for its pilot and will begin shooting in Vancouver in March. Co-starring with Anthony Michael Hall playing Johnny Smith is *DSg*'s own **NICOLE DEBOER** (Ezri Dax), who will play Sarah Bracknell.

Still in the Stephen King vein, **BRYAN FULLER**, former co-producing writer on *Voyager*, is writing a TV version of Stephen King's *Carrie*; NBC is hoping to have either a series of TV movies or a weekly series from

MGM-TV, based on the high school student with superpowers. Also from MGM-TV, Fuller has been commissioned to write a two-hour pilot and additional scripts of his original drama called *Dead Girl* for Showtime, The Hollywood Reporter says. According to the trade paper, *Dead Girl* follows an underachieving 18-year-old girl who dies in a freak accident, returns to Earth as one of many "grim reapers" to retrieve the souls of those whose time is up, and finally begins to see the meaning of life.





Screenwriter JOHN LOGAN of *Star Trek: Nemesis*, (not to mention *Gladiator*) is busy now writing a big-screen biography of Abraham Lincoln and a true story of Eastern Orthodox monks set during World War II, both for DreamWorks SKG. He also wrote *The Time Machine* remake which will be in theaters this March from Warner Bros./Dreamworks, the animated Dreamworks film *Sinbad* now in production, and the upcoming *The Last Samurai*, about the modernization of Japan, for Warner Bros. There's also a Howard Hughes biopic deal linked with Leonardo di Caprio to star. ☺



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THE NEXT GENERATION
Tentatively Appearing JONATHAN FRAKES, BRENT SPINER, LEVAR BURTON, MICHAEL DORN, MARINA SIRTIS, GATES McFADDEN, WIL WHEATON, and others to be added.

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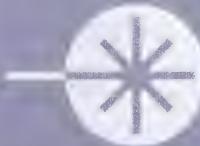


shuttlepod one



Trip and Malcolm finally get the measure of each other — and their dreams and disappointments — while awaiting a frozen death in a derelict shuttlepod.

on the viewscreen



upcoming air schedule

(TITLES, AIRDATES TENTATIVE AT PRESSTIME)

Feb. 13	SHUTTLEPOD ONE	(Ep. 016)
Feb. 20	FUSION	(Ep. 017)
Feb. 27	ROGUE PLANET	(Ep. 018)
March 6-27 REPEATS		
April 3	ACQUISITION	(Ep. 019)
April 10	OASIS	(Ep. 020)
April 17	DETAINED	(Ep. 021)
April 24	(TITLE TO BE ANNOUNCED)	(Ep. 022)



ON THE VIEWSCREEN



A band of Vulcans who reject non-emotion as the answer to Surak's logical teachings attract a curious T'Pol... and provide Jolene Blalock with her most ambitious episode yet (see p. 34). Enrique Murciano guest stars as Tolaris, T'Pol's main contact. Befriending Trip is Kov (John Harrington Bland).



pitchforks and

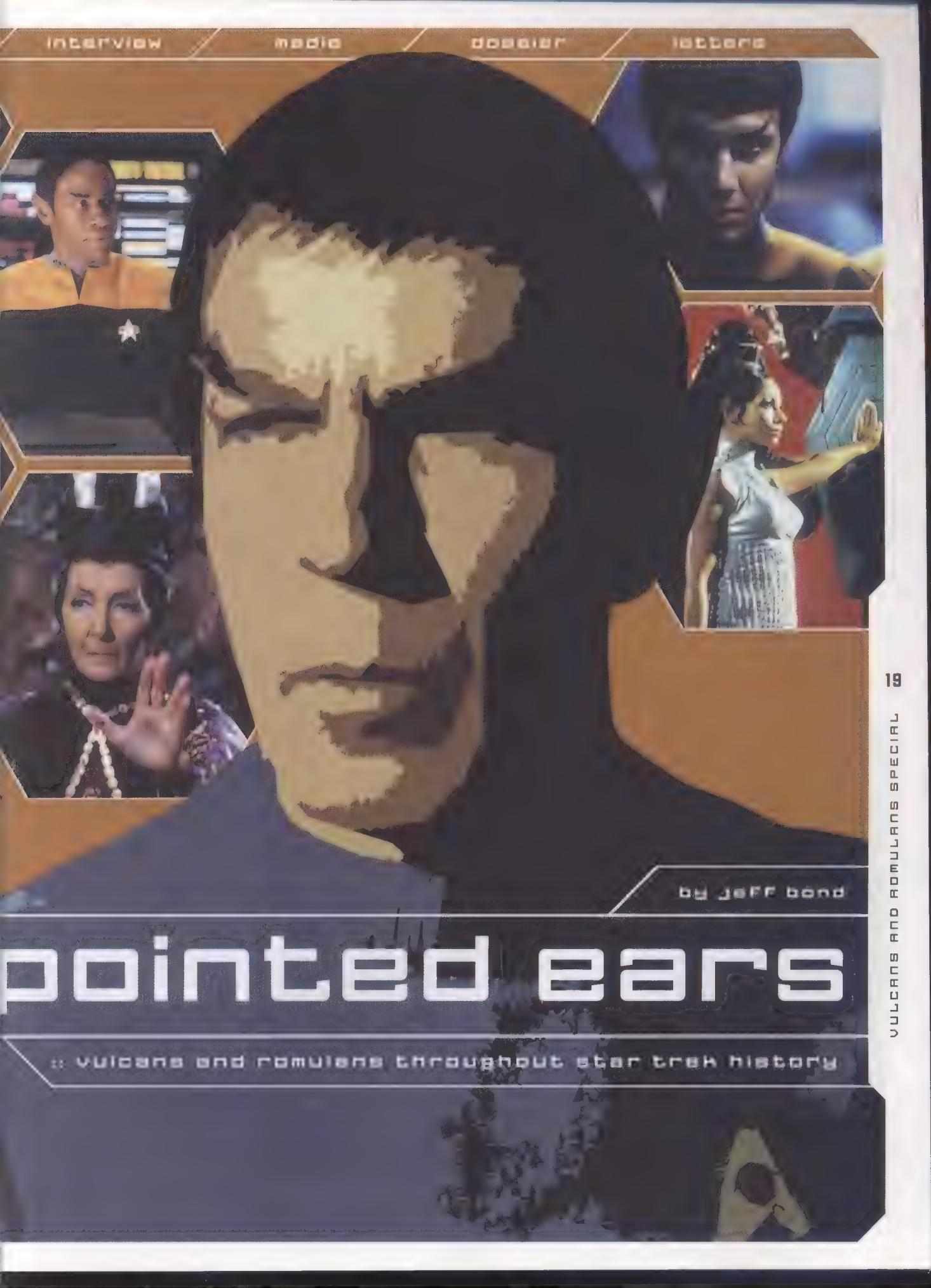
In the very beginning, there was Spock—soon to be joined by all of that Vulcan backstory, the Vulcan dilemma of peace and logic through repressed violent passions. That enigma soon led to the other side of the riddle: the Romulans and their own brand of repressed passion, channeled into dark and often ruthless political gamesmanship. The yin/yang of their shared roots and divergent paths has been in and out of the Trek spotlight over time, but now with *Enterprise* it's back front and center. Join us as we retrace the steps of that evolution, in the hands of varying actors, writers and designers... and come full circle as it re-invents itself in the latest Star Trek incarnations.

VULCANS & ROMULANS

briefing

Feature

VULCANS | ROMULANS



pointed ears

• vulcans and romulans throughout star trek history

by jeff bond

Kirk, Spock and Dr. McCoy came to aid, almost as stand-ins for the psychological concepts of the human ego, super-ego and id.



Vulcans and Romulans On Film: An Episode Guide

By Matthew F. Saunders

United by blood but divided by passion, the Vulcans and Romulans have become an inseparable part of *Star Trek* lore. While it's not possible to include all of them here, we've compiled a list of the key episodes and movies over 35 years that feature significant events, revelations and/or "firsts" about the Vulcan triad of regulars — Spock, Tuvok and T'Pol — and two of Star Trek's most, dare we say, *fascinating* species..

STAR TREK: THE ORIGINAL SERIES

- DEATH AND DIGNITY

Writer: Richard Matheson

A transporter malfunction splits Captain Kirk into two distinct people — one good, one bad, and both incapable of surviving alone.

Footnote: Introduction of the Vulcan nerve pinch.

- ENEMY OF EXTERIOR

Writer: Paul Schneider

Guest Star: Mark Lenard (Sarek)

(Romulan Commander)

The *Enterprise* engages a Romulan vessel in a deadly cat-and-mouse game after it destroys Earth outposts along the Neutral Zone.

Footnote: Introduction of the

Romulans, Romulan Neutral Zone and Romulan cloaking device. Revelation of the Romulans' war with Earth 100 years earlier, and their previously unseen Vulcan-like appearance and ancestry.

- DANGER OF THE WIND

Writer: Shimon

Winchelberg (as S. Bar-David)

The *Enterprise* investigates the Tantalus Five penal colony, where criminally insane patients are being abused with a neural neutralizer.

Footnote: Introduction of the Vulcan mind-meld.



- AMOK TIME

Writer: Theodore Sturgeon

Guest Stars: Celia Lovsky (T'Pau),

Arlene Martel (T'Pring) and

Lawrence Montaigne (Ston)

Spock experiences the seven-year mating drive of *Pon farr* and returns home to Vulcan in order to take a wife or die.

Footnote: Introduction of the planet Vulcan, the Vulcan mating cycle of *Pon farr*, Vulcan hand salute, and the phrases "Live Long and Prosper" and "Peace and Long Life."

- JOURNEY TO ORION

Writer: D.C. Fontana

Guest Stars: Mark Lenard (Sarek)

and Jane Wyatt (Amanda)

The *Enterprise*'s mission to transport several important ambassadors to a key diplomatic conference is threatened by saboteurs.





IN A UNIVERSE OF STRANGE NEW WORLDS first introduced to television viewers in 1966, a race of aliens known as the Vulcans has served as a window into an alien culture. Specifically in the guise of Mr. Spock, the half-human, half-Vulcan first officer of the starship *Enterprise*, their "vaguely satanic" appearance, marked by upswept eyebrows and pointed ears, make them stand out from their human companions, as does their cold and "logical" behavior. Yet thanks to the growing appeal of Leonard Nimoy's portrayal of Spock, these potentially unappealing beings would prove to become one of the most popular and beloved elements of the Star Trek mythos.

If the Vulcans are Star Trek's wise and benevolent yin, their distant brothers, the Romulans, represent the warlike and disruptive yang of the Trek universe. Both races were introduced early on in the series and both have been embraced and fleshed out somewhat ambivalently by writers later.

In the original conception of Gene Roddenberry's *Star Trek*, the character of Spock was to have been little more than a freakish reminder of the presence of strange alien beings. Spock was described in early memos

as having an outwardly bizarre appearance and as taking in nutrition by absorbing it through a plate in his stomach.

But viewer tastes and the limitations of 1960s TV makeup technology eventually prompted the modification of the Spock character to something essentially human, but with important differences. His presence served a crucial dramatic purpose as the show developed and the lead characters of Kirk, Spock and Dr. McCoy began to act almost as stand-ins for the psychological concepts of the ego, super ego and id. Here Kirk, as the everyman Ego, attempted to balance the viewpoints of a highly rational Super Ego (Spock) against a purely emotional Id (McCoy). This allowed intellectual concepts to be hashed out in dramatic terms as the three characters argued the merits of any situation.

If Spock seemed essentially emotionless we learned in "The Naked Time" that he in fact possessed deep and powerful emotions — but that they were constantly held under strict control by his Vulcan training. Vulcans were, in fact, somewhat superhuman. In addition to mental disciplines that made them intellectually superior to humans, they were physically powerful and had a knowledge of organic nervous sys-

Footnote: Introduction of Spock's parents, Sarek and the human Amanda. Sarek established as an important Vulcan ambassador. Vulcan blood is green.

THE INFINITE INCIDENT

Writer: D.C. Fontana

Guest Star: Joanne Linville (Romulan Commander)

The *Enterprise* is captured by the Romulans while Kirk and Spock secretly conspire to steal an improved Romulan cloaking device.

Footnote: Romulan alliance with Klingons revealed, evidenced by the Romulan use of Klingon battlecruisers.

IN THE INFINITE NO MAN'S LAND

Writer: Jean Lisette Aroeste

The *Enterprise* hosts the alien Kolos, whose Medusan race possesses advanced mental and navigational capabilities, but can drive humans insane by their appearance.

Footnote: Introduction of the Vulcan concept of IDIC ("Infinite Diversity in Infinite Combinations")

THE SPACE COWBOY

Writers: Gene Roddenberry and Arthur Heinemann

Guest Star: Barry Atwater (Surak)

Kirk and Spock fight alongside various historical figures recreated by an Excalbian, who is studying the human concepts of good and evil.

Footnote: Introduction of Surak, the father of the Vulcan philosophy of logic who united the warring Vulcan people many centuries earlier.

STAR TREK: THE MOTION PICTURE

Writers: Alan Dean Foster and Harold Livingston

Kirk's original *Enterprise* crew is reunited in order to stop a powerfully destructive machine life-form called V Ger that's headed straight toward Earth.

Footnote: Spock finally reconciles his human half and accepts emotions as valuable. Introduction of the Vulcans' emotion-purging *Kolinahr* ritual.

MATE IN THE MARCH ON SPock

Writer: Harve Bennett

Guest Stars: Mark Lenard (Sarek), Jane Wyatt (Amanda), Dame Judi Dench (Elaine)

Captain Kirk steals the *Enterprise* and returns to the Cetacean planet in order to recover Spock's body and restore his *katra*, which has been

passed to Dr. McCoy.



Khan Noonian Singh escapes imprisonment on Ceti Alpha V and

steals the *Enterprise* to use as a weapon of revenge against Captain Kirk.

Footnote: Death of Spock. Introduction of Saavik, a Vulcan Starfleet cadet and Spock's protégé.

MATE IN THE MARCH ON KIRK

Writer: Harve Bennett

Guest Stars: Mark Lenard (Sarek), Jane Wyatt (Amanda), Dame Judi Dench (Elaine)

Captain Kirk steals the *Enterprise* and returns to the Cetacean planet in order to recover Spock's body and restore his *katra*, which has been

If Spock seemed essentially emotionless, we learned that he in fact possessed deep and powerful emotions—so far held under strict Vulcan training. Control them, he could.



Footnote: Introduction of the Vulcan *katra* and the *fat tor pan* reflection ritual. Spock's body is regenerated and his *katra* restored.

► STAR TREK: THE FINAL ENCOUNTER

Writers: David Loughery, William Shatner and Marve Bennett

Guest Stars: Laurence Luckinbill (Sybok) and Cynthia Gouw (Caitlin Dan)

Spock's half brother, Sybok, hijacks the *Enterprise*-A in order to find God on the mythic planet Sha Ka Ree, allegedly located at the center of the galaxy.

Footnote: Introduction of Sybok and the planet Nimbus III, an experimental joint colony sponsored by the Federation, Romulans and Klingons. Spock's birth shown.



► STAR TREK: THE ANIMATED SERIES – YESTERDAY

Writer: D.C. Fontana

Guest Stars: Mark Lenard (Sarek), Majel Barrett (Amanda) and Billy Simpson (Young Spock)

When a time anomaly results in Spock's death as a child, the adult Spock must travel to his past to save his younger self and restore the proper timeline.

Footnote: Despite the official disuse of animated episodes as canon, the Fontana story is often cited for showing Spock's childhood, introducing the Vulcan *kahs wan* coming-of-age ritual, and Spock's home city of ShiKahr and pet *sehlat*, I-Chaya.



► STAR TREK: THE NEXT GENERATION – THE NEUTRAL ZONE

Writers: Maurice Hurley, Deborah McIntyre and Mona Glee

Guest Stars: Marc Alaimo (Tebok) and Anthony James (Thei)

The *Enterprise-D* revives a group of 20th century humans while also investigating the destruction of several outposts along the Neutral Zone.

Footnote: First Federation contact with the Romulans, after 53 years of isolation following the Iomed Incident.

► THE ENEMY

Writers: David Kemper and Michael Piller

Guest Stars: Andreas Katsulas (Tomalak) and John Snyder (Bochra)

While investigating a crashed Romulan ship in Federation space, Geordi La Forge becomes stranded with a Romulan survivor on the planet's hostile surface.

Footnote: Introduction of Romulan Commander Tomalak. Establishes Romulans are spying on the Federation again, and the deep animosity now shared between Romulans and Klingons.

► THE DEFECTOR

Writer: Ronald D. Moore

Guest Stars: Andreas Katsulas (Tomalak) and James Sloan (Jorak)

A Romulan defector crosses the Neutral Zone and warns the *Enterprise-D* of an impending Romulan attack.

Footnote: Evidence of the Romulans' elaborate political machinations.



Rare glimpse of Romulus from "Unification"



tems that allowed them to render victims unconscious with a firm non-violent touch to the shoulder (the Vulcan nerve pinch first demonstrated in "The Enemy Within")

Vulcans also had telepathic capabilities, a "mind meld" that allowed them to experience the thoughts of another through physical contact (first shown in "Dagger of the Mind") and even the ability to transmit suggestions to another being through walls or over a distance of several yards (as seen in "A Taste of Armageddon," "By Any Other Name," and "The Omega Glory").

While Vulcan culture is a model of nonviolence and rationality, its roots are quite the opposite, and it is here where we see the strongest Vulcan connection to the offshoot race the Romulans, first introduced to viewers in "Balance of Terror." Spock himself makes reference to Vulcan's early "savage" colonization period as the *Enterprise* confronts a Romulan vessel for the first time. In early ship-to-ship combat during an initial war with the Romulans, Earth crews were never able to see the faces of their opponents. This mystery is played for extra suspense in "Balance of Terror" when the commander of a Romulan vessel (played by Mark Lenard) is revealed to have a strong physical resemblance to Spock—leading to suspicions from

a bigoted crewmember that Spock's loyalty to the ship might be in question.

In "Balance of Terror" the Romulans also demonstrate their greatest technological advantage: a "cloaking device" that renders their vessels invisible to detection—and their greatest technological weakness, their ships' power according to Mr. Scott, is "simple impulse," rendering them far slower than Starfleet vessels.

The name Romulan derives from the ancient legend of Romulus and Remus, the brothers who founded Rome, and in "Balance of Terror" star maps show the planet Romulus to have a sister planet Remus; the Romulan ruler is called a Praetor and a Romulan officer is referred to as "Centurion," all carrying toward the connection to ancient Rome. In this era, Romulan officers on the Bird of Prey bridge wear ornate, shell-like helmets (constructed by modelmaker Wah Chang). These served not only to distinguish lower-echelon officers from the Centurion and Mark Lenard's

Commander but also the more practical purpose of eliminating the need to apply expensive and time-consuming pointed ear makeup on background characters.

The Hidden Geography of Vulcan culture (more than hinted at by Spock's violent, unhinged behavior in "The Naked Time" and "This Side of Paradise"), is brought forth fully in "Amok Time," where we see that Vulcans mate only once every seven years. Driven by a primitive mating urge (the *Piaq tow*) highly akin to madness, Vulcan males may be forced to fight any potential rivals to the death—if the previously selected adult bride chooses in ceremonial arenas during the *Koonitak* (feast) marriage rite.

As a planet, Vulcan has been little-explored by the franchise, appearing in "Amok Time" at the opening of *Star Trek: The Motion Picture* (where we learn that some Vulcans purge their emotions in a

First mention of the Treaty of Algeron, which reaffirmed the Romulan Neutral Zone.

YESTERDAY'S ENTERPRISE
Writers: Ira Steven Behr, Richard Manning, Hans Beimler, Ronald D. Moore, Trent Christopher Gammie and Eric A. Stillwell

The *Enterprise* C emerges from a temporal rift, creating an alternate timeline in which the Federation is at war with the Klingons.

Footnote: Revealed that the *Enterprise* C's assistance during a Romulan attack on the

Klingons' Narendra III outpost is key in furthering Federation-Klingon detente.



ANS OF THE FATHER

Writers: Ronald D. Moore / W. Reed Morgan and Drew DeGalan
Worf travels to the Klingon home world to defend accusations that his father was the traitor responsible for the Romulan attack on Khitomer.

Footnote: The Romulan massacre on Khitomer is revealed as another key example of the dissolution of the Romulan-Klingon alliance, and the Romulans' continuing efforts to destabilize the Klingon Empire.

Writers: Peter S. Beagle / Marc Cushman and Jake Jacobs

Guest Stars: Mark Lenard (Sarek), Joanna Miles (Perrin) and Rocco Sisto (Sakkath)

While transporting Ambassador Sarek to an important diplomatic meeting, the *Enter-*

prise-D crew learns he is suffering from a debilitating disease that could jeopardize the mission.

Footnote: introduction of Bendix syndrome, a debilitating disease that erodes an aged Vulcan's intellect and emotional control. Also, introduction of Sarek's second human wife Perrin. Revelation that Spock is married.

COLD FEET

Writers: Harold Apter and Ronald D. Moore
Guest Stars: Sierra Pechur (T'Pel/Selok) and Alan Scarfe (Mendak)

The *Enterprise-D* transports Vulcan Ambassador T'Pel to the Neutral Zone to conduct treaty negotiations with the Romulans.

Footnote: Revelation that the Romulans had a spy, T'Pel, placed deep within the Federation.

THE CHAMBER

Writer: Jeri Taylor
An overzealous admiral hunts for evidence of Romulan conspirators following an explosion in the *Enter-* pris-D's dilithium chamber and the discovery of a visiting Klingon.

Footnote: further evidence of Klingon conspirators working with the Romulans. The Romulans obtain technical schematics of the *Enter-* pris-D's dilithium chamber.

THE MIRROR EYE

Writers: René Echevarria, Ken Schaefer

Guest Stars: Denise Crosby (Selar)

Geordi La Forge is abducted by the Romulans and brainwashed to assassinate a Klingon governor and split the Federation-Klingon alliance.

VULCANS & ROMULANS

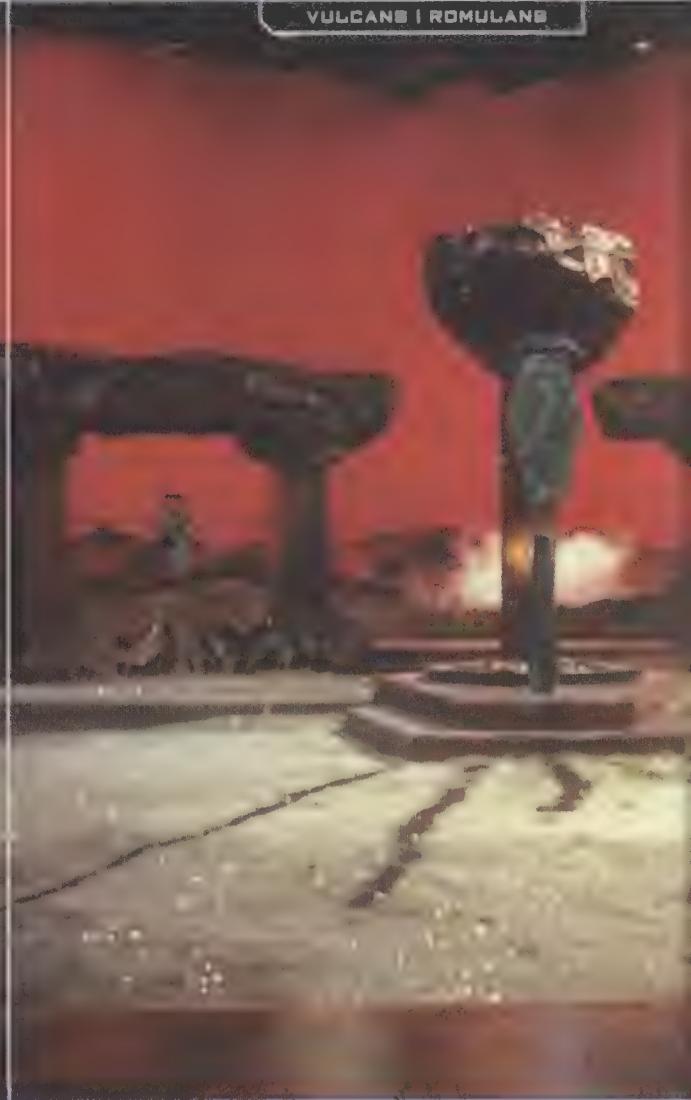
briefing

Feature

VULCAN & ROMULAN



As a planet, Vulcan has been little explored, appearing only in "Amok Time," at the opening of Star Trek: The Motion Picture and in brief sequences in Star Trek III: The Search for Spock and Star Trek: The Voyage Home.



Footnote: Further example of an escalating Romulan plot to split the Klingon government and destroy the Federation-Klingon alliance.



COMMUNICATIONS

Writers: Rick Berman, Michael Piller and Jeri Taylor

Guest Stars: Leonard Nimoy (Spock), Mark Lenard (Sarek), Denise Crosby (Sela), Joanna Miles (Perrin), Malachi Throne (Pardek) and Normal Large (Neral). The *Enterprise-D* investigates Ambassador Spock's apparent defection to the Romulans, and learns of his secret mission to reunify the Vulcan and Romulan people.

Footnote: Death of Sarek and posthumous reconciliation of his estrangement with Spock. First depiction of the homeworld Romulus, the Proconsul, and daily life. Spock's new role as a Federation ambassador and

the underground Romulan reunification movement. Exposure of Romulan plot to invade Vulcan.

THE NEXT PHASE

Writer: Ronald D. Moore

Guest Stars: Thomas Kopache (Mirok) and Susanna Thompson (Varel)

Presumed dead following a rescue mission aboard a crippled Romulan ship, Geordi La Forge and Ro Laren find themselves inexplicably suspended and isolated in interspace.

Footnote: Introduction of an experimental new Romulan cloaking device that uses an interphase generator capable of rendering people invisible and intangible.



FAST OF THE NIMH

Writers: Naren Shankar and Rene Echevarria

Guest Stars: Carolyn Seymour (Toreth) and Scott McDonald (N'Vek)

Deanna Troi is kidnapped and forced to masquerade as a Tal Shiar officer in order to help the Romulan underground smuggle three high-level defectors into the Federation.

Footnote: Introduction of the Romulans' Tal Shiar special intelligence branch. First peek inside the inner workings of a Romulan Warbird and its crew. Evidence that Spock's reunification movement is having an effect on Romulan society.

INTRODUCING PARIS

Writers: Brannon Braga and Rene Echevarria

Guest Star: Alan Scarfe (Tokath)

Worf investigates rumors that his father survived the Khitomer massacre and discovers a secret Romulan prison camp turned-colony.



study called the *Kolinahr*), and in brief sequences in *Star Trek III: The Search For Spock* (where we're shown a Vulcan ceremony that can reunite the *katra* — the Vulcan soul — with its owner's body) and *Star Trek IV: The Voyage Home*. These live action scenes always confined themselves to the outskirts of Vulcan civilization; the only depiction of a Vulcan urban area appeared in the 1973 animated episode "Yesteryear," which showed a highly advanced culture that mixed advanced technology with a strong sense of the aesthetic. That, along with a deep appreciation of more primitive survival techniques required for the race's existence on the harsh desert environment of Vulcan.

Q: The Romulans were employed judiciously in the original series. As one producer on the show pointed out, they were brought into a story whenever an outright war situation was required, whereas the more commonly seen Klingon antagonists were seen in a Cold War light in stories which emphasized conflict short of combat. The Romulans' second appearance came only via stock space footage of Birds-of-Prey in Season 2's "The Deadly Years," simply as attacking ships at the episode's climax. Here we learn Romulans "don't take prisoners," but not much else about them.

It came to the third season's "The Enterprise Incident" to focus again on the Romulans as characters. That story featured the only female ship commander ever seen in the original series (in fact, she commands a battle group of three vessels). While that indicates Romulan sexual politics might have been more advanced than those of Earth people at the time of Kirk's *Enterprise*, the Starfleet image would be reversed in the coming features.

The question of whether Romulans control their emotions in the same manner as Vulcans do has never been directly answered. Joanne Linville's performance as the Romulan commander in "The Enterprise Incident" varies from cool, clipped control to outbursts of fury, and her brazen attempted seduction of Spock would seem to violate Vulcan standards of conduct (even though Spock agreeably goes with the flow in order to achieve his own ends).

"The Enterprise Incident" also showcases a treaty between the Romulans and the Klingons that gives the Romulans use of Klingon warships (in fact, the first time we see a Klingon D-7 battlecruiser it is identified by Scotty as being a Klingon ship, but we quickly learn it is being piloted by Romulans). In actuality, the "treaty" came about

where Romulans and Klingons live in peace.

Footnote: Revelation that Romulans took Klingon prisoners during the Khitomer massacre. Evidence of interbreeding and marriage between the Klingon survivors and their former Romulan captors.

of Vulcan gods and an ancient Vulcan superweapon called the Stone of Gol. Surak's logic reformation first referred to as the "Time of Awakening" and dated at 2,000 years earlier. Debrune revealed to be a Romulan offshoot.

► THE PHASMA

Writer: Ronald D. Moore

Guest Star: Michael Mack (Sirol)

Riker's first captain, now-Admiral Pressman, tries to salvage his old ship the *Pegasus* and its illegal cloaking device before the Romulans can retrieve it.

Footnote: Revealed that the Treaty of Algeron with the Romulans also forbids Federation development or use of cloaking technology in its starships. Violation of the treaty by rogue Starfleet officers revealed to Romulans

► STAR TREK: FIRST CONTACT

Writers: Brannon Braga, Ronald D. Moore and Rick Berman

Guest Star: Cully Fredricksen (Vulcan Leader)

The *Enterprise-E* travels to Earth's past to stop the Borg from preventing Zefram Cochrane from testing his warp drive and making first contact with the Vulcans.

Footnote: Details of Earth's first contact with the Vulcans revealed



Guest Star: Martha Hackett (T'Rul)

Aboard the experimental starship *Defiant*, Sisko leads a mission into the Gamma Quadrant in order to find and negotiate with the Dominion's Founders.

Footnote: Revelation that the *Defiant* is outfitted with a cloaking device, on loan from the Romulans and operated by Romulan officer T'Rul

► VOIDWELL

Writers: John Shirley and Ethan H. Calk

Guest Stars: Annette Helde (Karina) and Jack Shearer (Ruwon)

While suffering from radiation positioning, O'Brien begins timeshifting into the future, where he witnesses his own death and uncovers a plot to destroy the station.



► STAR TREK: DEEP SPACE NINE THE SEARCH FOR SISI

Writers: Ronald D. Moore, Ira Steven Behr and Robert Hewitt Wolfe



obtain a powerful psionic weapon to use in their isolationist movement.

Footnote: Introduction of the Vulcan isolationist movement, the notion



because the original Romulan Bird of Prey miniature constructed by Wah Chang was damaged shortly after its appearance (stock footage being used in "The Deadly Years") and it was deemed too expensive to construct a new miniature.

This technology-sharing led to the design of one of the most striking and revered spaceship miniatures of the Star Trek franchise: the Klingon Bird-of-Prey originally introduced in *Star Trek III*. Originally Romulans were to be the heavies in this feature and the design of the Bird-of-Prey (with its variable-position wings and feathered bird of prey underwing markings) reflected that; the design stayed much the same after the film's antagonists were changed to be Klingons.

Aside from a Romulan envoy included in each of the latter two titles, Romulans went largely unmentioned within the first six Kirk-era motion pictures (although Doctor McCoy made a gift of Romulan ale to Admiral Kirk on his birthday in *Star Trek II: The*

Wrath of Khan). After nearly a season of holding back original series concepts, though, producers did opt to return them actively to the mix back on TV throughout the new *Star Trek: The Next Generation* series.

Near the end of *TNG*'s first season, "The Neutral Zone" re-introduces the species briefly, sporting an impressive new "warbird" battleship with a through-look design by Andrew Probert to seem even larger and more threatening than it actually was. In the story, a Romulan commander accuses the Federation of destroying several Romulan outposts (a development echoing the destruction of Earth bases in "Balance of Terror") and the distrust sown by these developments leads to several tense stand offs with the Romulans. Ironically, much of this plot is in fact only set-up for the introduction of the Borg next season in "Q Who?" In "Contagion" another female Romulan leader was introduced, Sub-Commander Taris (played by Carolyn Seymour), who faced down the *Enterprise* over an ancient Iconian dimensional gateway

— eventually planned to be Klingon Captain Koloth, as played by William Campbell in "The Trouble With Tribbles." When Campbell proved unavailable for the next episode featuring the Klingons, the plan went by the wayside and Roger C. Carmel's Harry Mudd wound up being the only character to menace the original series *Enterprise* twice. *TNG* finally found a way to feature a recurring villain in the character of Romulan Commander Tomalak, played by Andreas Katsulas.

Tomalak was introduced in "The Enemy," playing the commander of a Romulan warbird attempting to retrieve the crew of a downed Romulan scoutship in Federation space — Tomalak's slow-burning reaction to the death of one of the Romulan crewmembers held by the *Enterprise* is one of the great, early moments of dramatic conflict in the series. This episode also highlights a deep hatred between Klingons and Romulans when Worf is asked to donate blood plasma to the wounded Romulan crewmember and ultimately refuses (while the wounded Romulan himself expresses his desire to die rather than receive the Klingon's blood).

While Tomalak is ultimately outfoxed in "The Enemy," he nearly has revenge in the later "The Defector," with James Sloyan as Jarok, a conflicted Romulan officer defecting

ONE OF THE ORIGINAL INTERVIEWERS

of Gene Roddenberry in the development of the original series was to establish an ongoing, regular foil for Kirk

Footnote: Romulan-Federation sharing of Dominion Intelligence. Revelation of Romulan plot to collapse the wormhole and prevent a Dominion invasion.



Writers: Rene Echevarria, Robert Lederman and David R. Long

Guest Star: Darwyn Carson (Romulan)
Following an attack on Garak, Odo uncovers a rogue plot by the Cardassian and Romulan spy agencies to stage a first-strike attack against the Dominion.

Footnote: Garak assassination attempt arranged by Tal Shiar. Revelation of the covert, rogue Romulan-Cardassians plot against the Dominion Founders.

IN THE PITCH DARK

Writer: Ronald D. Moore

Guest Stars: Leland Orser (Lokor) and Wendy Schenker (Romulan Pilot)
His loyalties tested, Garak tortures

Odo for information while a Founder spy prepares to sabotage the Romulan-Cardassian attack fleet.

Footnote: Revelation that a Founder infiltrated the Romulan Tal Shiar. Tal Shiar decimated as a result of the disastrous attack on the Dominion.

ALL TO ENEMY

Writers: Ira Steven Behr and Robert Hewitt Wolfe

After the Federation mines the wormhole entrance to prevent additional Dominion forces from entering the Alpha Quadrant, Gul Dukat takes over Deep Space Nine.

Footnote: Revelation that the Romulans have signed a non-aggression pact with the Dominion.

IN THE HALF MOONLIGHT

Writers: Michael Taylor and Peter Allan Fields

Guest Star: Stephen McHattie (Vreenak)

Sisko and Garak falsify evidence that the Dominion is planning to attack the Romulans in order to draw the Romulans back into the war on the Federation's side.

Footnote: Revelation that Vulcan is located near Betazed, Andor, Tellar and Alpha Centauri. Romulans join the Federation and declare war on the Dominion

IN IMAGE IN THE DARK

Writers: Ira Steven Behr and Hans Beimler

Guest Star: Megan Cole (Cretak)
Sisko learns of an undiscovered Orb

that may help restore the wormhole and the Bajoran prophets, while a Romulan contingent moves onto the station.

Footnote: The Romulans set up a military presence on DS9 while secretly arming a hospital facility on Derna, a Bajoran moon

SHADOW AND STRINGS

Writers: Ira Steven Behr and Hans Beimler

Guest Star: Megan Cole (Cretak)
Sisko and Ezri Dax seek out the Orb of the Emissary, while Kira confronts the Romulans about arming their Bajoran lunar base.

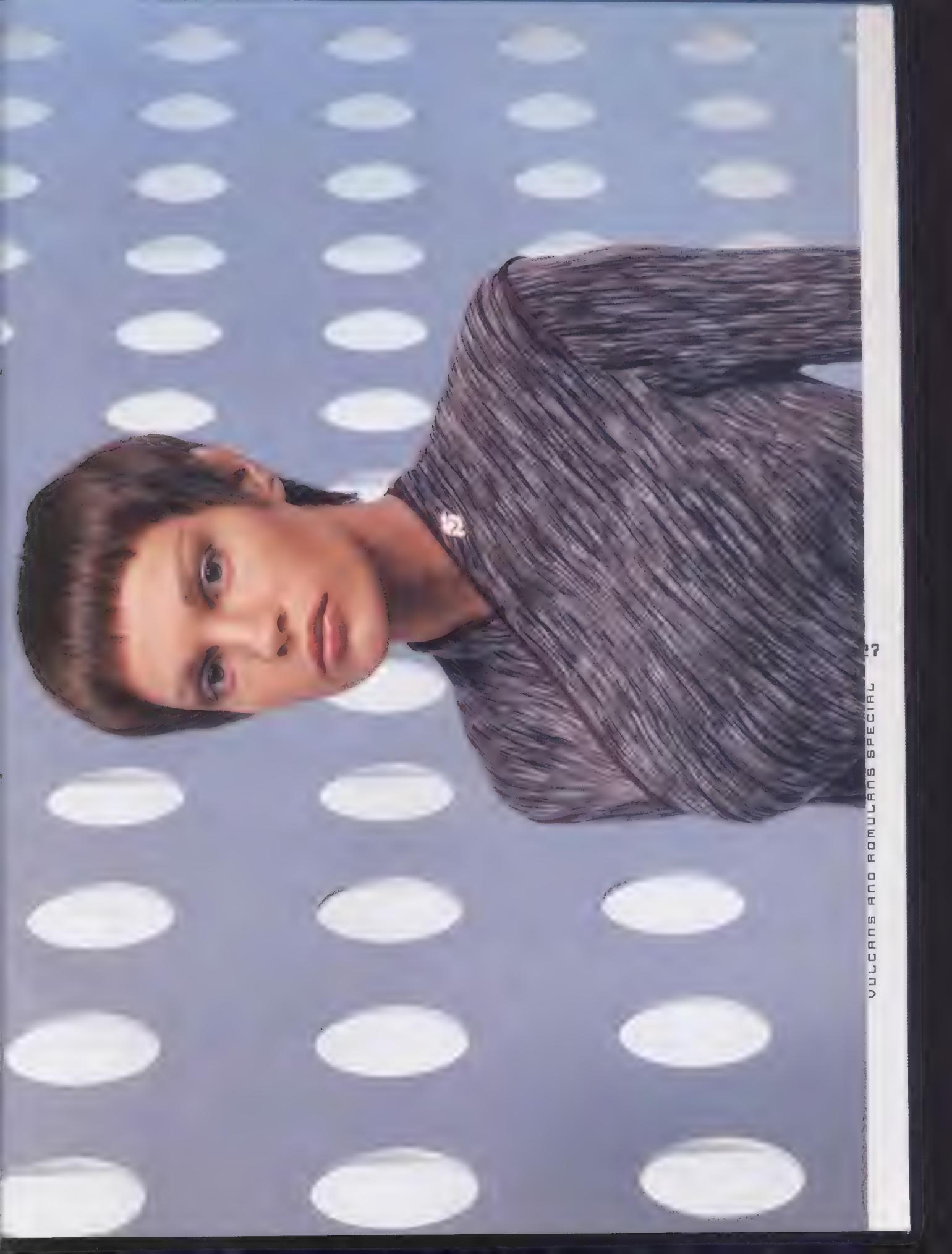
Footnote: The Romulans are forced to disarm their base on Derna.

FACE ME DART TO THE HONORABLE

Writer: Ronald D. Moore

Guest Star: Gregory Wagrowski (Solok)





VULCANS AND ROMULANS SPECIAL

BLALOCK
JOLENE
SUB-COMMANDER T'POL
STAR TREKTM
COMMUNICATOR





The Romulan commander's brazen attempted seduction of Spock would seem to violate Vulcan standards of conduct (even though Spock agreeably goes with the flow in order to achieve his own ends).

When his ship docks at Deep Space Nine for repairs, Sisko's old academy rival, Captain Solok, challenges Sisko to a game of baseball on the station's holosuite.

Footnote: Evidence that Vulcans are athletically inclined and capable of succumbing to an emotionally tinged rivalry.

► FIELD OF FIRE

Writer: Robert Hewitt Wolfe
Guest Star: Marty Rackham (Chu'lak)

Ezri Dax searches for a serial killer, drawing upon the memories of one of the Dax symbiont's previous hosts. **Footnote:** Evidence that Vulcans can suffer from extreme stress and mental breakdowns, and are capable of committing murder.

► INTERARMED SILENT LEGION

Writer: Ronald D. Moore

Guest Stars: Hal Landon, Jr. (Neral), John Fleck (Koval) and Adrienne Barbeau (Cretak)

Bashir is enlisted by Section 31's Sloan to spy on a prominent Romulan official who opposes the alliance with the Federation.

Footnote: Introduction of a Romulan degenerative neurological disease called Tuvan Syndrome.

Revelation that Koval, a very high-ranking Romulan official, is a Federation mole.

► THE HANGING FACE OF EVIL

Writers: Ira Steven Behr and Hans Beimler
The Federation, Romulans and Klingons battle the Dominion-Breen alliance in the Chin'toka System, the Federation's only foothold in Dominion territory.
Footnote: Romulans fight alongside Federation and Klingon forces;

► SYRI TRIN: VOYAGER VS. FIVE OF THI NINDA

Writers: Hilary J. Bader, Bill Dial and Jeri Taylor

Guest Star: Vaughn Armstrong (Telek R'Mor)

Voyager discovers a miniature wormhole too small to travel through, but uses it to make contact with a Romulan vessel in the Alpha Quadrant.

Footnote: Contact with the Romulans 20 years in the past, during their period of isolation from the Federation. Romulan foreknowledge of *Voyager*'s crew and future fate.

► PESTILENCE DIVISION

Writer: Jeri Taylor

Guest Star: Marva Hicks (T'Pel)

Voyager's crew is attacked by a Bothan, who uses a psionic field that makes them delusional and fearful.

Footnote: Introduction of Tuvok's wife, T'Pel.

► DEATH WISH

Writers: Michael Piller and Shawn Piller

A rogue member of the O'Continuum seeks asylum on *Voyager* so he can commit suicide to end his long immortal existence.

Footnote: Revelation that a hundred-year-long war between the Romulans and Vulcans was once triggered by the Q known as Quinn.

Shanlar coined the Romulan name: *Tal'Shiar* as an homage to the Vulcan word *tal-shay*, an ancient Vulcan method of execution via the snapping of the subject's neck.



FLASHBACK

Writer: Brannon Braga

Tuvok suffers from debilitating repressed memories, and mind-melds with Captain Janeway to search his memories for the cause before brain damage sets in.

Footnote: Revelation that Tuvok briefly served in Starfleet, before his current term of service, aboard the *Excelsior* under Captain Sulu. Also revealed that repressed memories can cause permanent brain damage in Vulcans.



Torres as his desired mate during an away mission

Footnote: Establishes that a telepathic mating bond can be established with non-Vulcans through touch, which passes on the symptoms of *Pon farr* to them. Also, first attempt—albeit unsuccessful—at treating *Pon farr* using holographic mates.

TRINIMATRIX

Writer: Lisa Klink

Voyager's crew are slowly, mysteriously replaced by Nyriahts, and find themselves being held captive in an artificial habitat aboard another starship.

Footnote: Introduction of the Vulcan *tal'oth* coming-of-age ritual.



BLOOD FEVER

Writer: Lisa Klink

Guest Star: Alexander Enberg (Vorik)

Vulcan Ensign Vorik enters *Pon farr* and unrelentingly pursues B'Elanna

ALIEN IN A BOTTLE

Writers: Rick Williams and Lisa Klink

Guest Stars: Judson Scott (Rekar) and Valerie Wildman (Nevala) Using an alien relay station, the Doctor beams to the *Prometheus* in the Alpha Quadrant to inform Starfleet of *Voyager's* status, and discovers the ship has been taken over by Romulans.

Footnote: Romulans successfully capture an experimental Starfleet prototype and kill her crew.

TRINIMATRIX

Writers: Jimmy Diggs, Bryan Fuller and Nick Sagan

Guest Stars: Leroy D. Brazile (Young Tuvok) and Joseph Ruskin (Vulcan Master)



Tuvok struggles to control his emotions when he finds himself attracted to an exotic woman named Noss while trapped on an alien planet.

Footnote: Tuvok's childhood shown. The native Vulcan term for IDIC is established: *Kol-Ut-Shan*.

UNIMATRIX ZERO PART ONE

Writers: Mike Sussman, Brannon Braga and Joe Menosky

Voyager comes to the aid of rebellious Borg drones who are able to visit a virtual mindscape during regeneration called Unimatrix Zero, where they can exist as individuals.

Footnote: Introduction of the Vulcan technique known as the "Bridging of Minds."

BODY AND SOUL

Writers: Michael Taylor, Eric Morris, Phyllis Strong and Mike Sussman

Guest Star: Marva Hicks (T'Pel)

PHOTOGRAPH BY MICHAEL TAYLOR

to the Federation side. Sloyan's character, a highly decorated Romulan who is desperately tired of war, is a first cousin in spirit to Mark Lenard's Romulan Commander in "Balance of Terror," and while the Klingons have always demonstrated a hearty belligerence over the run of the franchise, the intellectual doubts that warfare can bring are often expressed by the more Epicurean Romulans. Sloyan's character is in fact being used by his own people as a ruse to lure the *Enterprise* into the Neutral Zone, and Tomalak gleefully informs Picard of his intention to drag the *Enterprise* back to Romulus as a prize of war. The starship escapes with Klingon assistance, but Jarok commits suicide upon learning of the ruse. Tomalak's subsequent appearances on *The Next Generation* involved alternate realities depicted in "Future Imperfect" and the finale "All Good Things."

In one of the franchise's strangest attempts to resurrect a departed character, actor Denise Crosby returned to *TNG* as Sela, a human/Romulan hybrid born as the result of time-travel-related events depicted in "Yesterday's Enterprise." Sela is involved in brain-washing Geordi La Forge to assassinate a Klingon governor in "The Mind's Eye" and she interceded in the Klingon civil war on the side of the Duras family in the two-part cliffhanger "Redemption." Her final appear-

ance is in the follow-up two-hour "Unification," which are the first Star Trek episodes to actually have action take place on Romulus.

The planet is depicted as a sprawling and elegant civilization, still somewhat in keeping with the early conceptions of the Romulan civilization as an alien mirror of the Roman Empire. In the episode Ambassador Spock is at work on the planet fomenting a potential reunification of the Romulans with their estranged brothers the Vulcans, but this effort ultimately falters. Selā actually makes an important pronouncement at the climax of "Unification" indicating her distaste for Vulcans' lack of emotion and dedication to logic, while this comes from a character who is supposedly half human, her upbringing among Romulans would seem to indicate that these characteristics are not held in high regard by the Romulan race.

the Tal Shiar, the ruthless Romulan security force akin to the Gestapo. Interestingly writer Naren Shankar coined the name Tal Shiar as an homage to the Vulcan word *tal shaya*, explained in "Journey to Babel" as an ancient Vulcan method of execution via the snapping of the subject's neck. Caroline Seymour returned in this episode to play the Romulan Commander Ioreth Asim. "Balance of Terror," Ioreth is an officer not opposed to questioning her government's dedication to war putting iron in the atomic position of having to espouse the Tal Shiar's ruthless positions in order to keep from giving away her identity.

Romulans were again relegated to the background during the first half of the run of *Deep Space Nine*, appearing only intermittently (Vulcans were in focus even less in this series). However, the Romulans became an important part of the Dominion War arc.

CONTINUED ON PAGE 82

THREE AFTER THE KANDORIANS

made several less momentous appearances on the series, usually as the catalysts to more technologically-oriented plots such as the ones featured in "The Next Phase" and "Timescape." However, "Face of the Enemy" was the first Star Trek episode to be set entirely onboard a Romulan Warbird, with Counselor Troi (Marina Sirtis) finding herself disguised against her will as a member of



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ENTREPRENEUR
The Doctor is captured by aliens seeking to exterminate photonic life forms, leaving Tom Paris on *Voyager* to treat Tuvok when he enters Pon farr.

Footnote: First successful attempt at treating Pon farr using a holographic mate – specifically a recreation of Tuvok's wife, T'Pel.

ENTREPRENEUR
Writers: Rick Berman, Brannon Braga, Kenneth Biller and Robert Doherty. A future Admiral Janeway travels back in time to confront the Borg Queen and enable *Voyager* to return home 16 years earlier than the crew in her timeline did.

Footnote: Revelation that Tuvok is suffering from a degenerative neurological disorder, which can only be cured by mind-melding with members of his own family.

ENTERPRISE

ENTR'N DOW

Writers: Rick Berman and Brannon Braga

Guest Stars: Gary Graham (Soval) and Thomas Kopache (Tos)

After a Klingon crashlands on Earth, Captain Archer volunteers to return him to his homeworld in Starfleet's first Warp 5 starship, the *Enterprise* NX 01, over the objections of Earth's Vulcan allies.

Footnote: Revelation that the Vulcans have been holding humans back in their early development of advanced warp technology and discouraging their desire to engage in deep-space exploration. Also disclosed: female Vulcans have a heightened sense of smell.

THE ANDORIAN INCIDENT

Writers: Rick Berman, Brannon Braga and Fred Dekker

Guest

Stars: Bruce French (Vulcan Elder) and Richard Tanner (Vulcan Initiate)

The *Enterprise* discovers that an ancient Vulcan monastery has been forcibly taken over by Andorians who believe the Vulcans are spying on them using a long-range sensor array hidden there.

Footnote: Establishes a history of conflict between the Vulcans and Andorians. Also provides an as yet unexplained example of Vulcan dishonesty in lying about the array's existence.

BEATING THE ICE

Writers: Maria Iacoviello and Andre Jacquelin

Guest Star: William Utay (Vulni)

While the *Enterprise* investigates an uncharted comet, Trip discovers that T'Pol has been sending secret messages to a Vulcan ship.

Footnote: Revelation that the Vulcans have been shadowing the *Enterprise* for weeks, and that T'Pol is betrothed through a traditional Vulcan marriage arrangement.

At press time, significant revelations about Vulcans, their inner affairs and their relationship with Earth were due in the new episodes "Shadows of P'Jem" and "Fusion."

Vulcan's Romulan

briefing

Exposure



Jolene Blalock

as the 'First' Vulcan revealed

by Larry Rousch
and Kevin Gilmore

I loved the original Star Trek, and that helped me in an idea to shoot for — I jumped in, crossed my fingers and hoped to God I could do it.

Now take this insight from Jolene Blalock: Vulcans never shake, either.

"I remember when I first signed on I wanted to be the best shaker," recalls a giggling Blalock, now embodying Sub-Commander T'Pol for *Enterprise*. She's referring, of course, to that infamous physical skill required of all Star Trek actors to signify a ship-shake — and, in this case, a potential bet among her newly-met castmates.

forward to the free time I have to spend with my family."

On this Saturday morning, with laughter punctuating her stories and an enthusiasm rarely restrained, Blalock sounds well-removed from the stoic and rational presence she exudes as NX-01's science officer. But once her flowing blond hair is bound under that brown wig and her ears are topped with those Vulcan points, her mind becomes one with T'Pol's.

Or, as she shared with television writers recently: "Going through hair and

You look it in the face and take it on with a smile. I'm excited!"

One of those demands, she explains, is knowing how to balance the turmoil within each Vulcan. It may be easy to dismiss a Vulcan such as T'Pol as being emotionless, but, as Blalock notes, that is hardly the case.

"Vulcans do experience emotions — but maybe 'experience' isn't the right word. They have emotions, but they allow themselves not to entertain them," she notes.

I loved the original Star Trek, and that helped me in an idea to shoot for — I jumped in, crossed my fingers and hoped to God I could do it.

"We were all about to stake money on it! — I mean, who's going to be the best shaker? And I was so adamant it's gonna be me!" she laughs. "And then the director comes up [to me] and says 'No, no, no — no.' ... I was so disappointed! ... I found out that Vulcans don't really shake; they just kind of ... bobble."

But, seriously, folks — as a devoted young fan of the original series with her family, Blalock really does have a few more thoughts on what makes a Vulcan. From her native San Diego and the home of her sister, she muses via phone on her first season of duty aboard the 22nd-century starship in between quick conversations with nephews Jeremy, 7, and David, 3, and goddaughter Isabel, 2. She also allows the occasional interruption from Hera, her red-nosed Staffordshire bull terrier.

"I've been very busy," the actress says and sighs, enjoying a rare weekend of rest in a life that has suddenly warped ahead to celebrity status. "I really look

makeup and putting on this uniform and putting on the prosthetics, I'm really hard-pressed to find Jolene. Once that's all on it's less a state of mind — it's more an embodiment."

"My inner approach is, I guess, a format," she elaborates for *Communicator* readers. "You don't want to break from the format once it is established for your character. T'Pol is constantly evolving, but I was hoping that would happen. Every episode begins somewhere for her and ends somewhere else. That has to do with the great writing. It's all there on the page."

Blalock says she also draws much inspiration from her recollections of watching *Star Trek* in her youth, and from what she has learned from series producers and writers since joining the cast.

"*I loved the original Star Trek, and that helped me in an idea to shoot for — I jumped in, crossed my fingers and hoped to God I could do it,*" she reveals. "The role is demanding, especially emotionally. But somehow, when things are demanding like this, it fans the flame.

"It's something that we have in all of us. Whenever we find we are confronted or in extreme situations we want to lash out in anger, we want to cry or just show these extreme emotions that we feel. Sometimes we actually do the opposite and we don't do anything. We just shut down. So that's basically what's going on."

Almost as if to display how steeped she is, one questioner from the recent Television Critics Association crowd heard Professor Blalock explain it this way: "In the history of Vulcans, they are actually a very volatile species," she explains. "And it was actually to the detriment of the race. So over time, in order to preserve the rest, they found meditation. And through meditation, they could control and suppress these emotions that were destroying them. So it's not that they're not having these emotions — they do occur. But that's the importance of meditation, to keep everything in control for their own preservation. Otherwise, they'll self-destruct."

Blalock, a native of San Diego who discovered acting as a sixth-grader, is not new

to television audiences. As well as guest appearances on shows including *JAG* and *CSI: Crime Scene Investigations*, she has performed in miniseries such as *Jason and the Argonauts* and *Diamond Hunters*. Yet with her background as an actress and as an original fan of Star Trek, Blalock says she was a bit unsettled during the process of her winning the role as T'Pol.

"There are so many elements to an audition. You're aware of one angle on the role, but you don't know what all the factors are or what they are looking for," she says. "I don't know what helped me (on *Enterprise*), but the original show was such a large part of my childhood. I wore black, and I did the eyebrows and makeup. I did one audition, a call-back audition, then I met with the producers — and that was it."

"They developed that character for two years and cast it for a year — I didn't come in until right at the very end," she notes. "I've tested for so many parts and seen them just fall apart. This was the first part where they



"It's like watching a finely tuned ballet. They're extremely efficient. It's mind-boggling what they're able to get accomplished in a day."

were just sure, just certain, and it was very flattering. It was mind-boggling, actually!"

One of the most unnerving moments of the process for Blalock ended up being one of the funniest for her, she says, and recalls the first table reading of the *Enterprise* pilot script only a couple days before cameras rolled. It was the first time the cast all met each other, and Blalock recognized a familiar face: John Billingsley, who plays Phlox, the ship's chief medical officer and its other resident alien.

"We had worked together on an episode of *Good vs. Evil* — he was a warlock of sorts and I was his minion," Blalock explains. "I walked over to John and gave him this big hug and sat down. Well, he didn't know who I was! But he was polite

enough not to tell me until after the reading. It was quite humorous."

Since that meeting, the two performers have gotten to know each other quite well, she says, as she has with the other members of the cast. Among them all, Blalock says, she has truly enjoyed her working relationship with Captain Jonathan Archer himself, Scott Bakula.

"He's so well-respected and knowledgeable. And I'm sucking everything I can get from him like a sponge," she says and laughs. "He's really perceptive and really strong. He really leads by example and he is very gracious with his knowledge. When I ask him 'How do you do it?' he's always there."

She also received an early taste of Star Trek production and how crews move into action at a moment's notice. Blalock was caught up in an executive decision to change T'Pol's hairstyle only three days after shooting had begun on "Broken Bow," the series pilot. The end result was a new wig for Blalock — and the scrapping of three days' of work for reshoots. But was she upset? Hardly.

"To be honest, if you had put handles from my temples to the nape of my neck, you would have had a football helmet," she says of that first Vulcan hairstyle. "It wasn't pretty, but I wasn't going to say anything because I'd rather not question. I'd rather adopt their vision and go from there. Who was I to alter their vision? But it all worked out all right."

And speaking of the *Enterprise* production crew in such a time crunch, she says, "Aren't they the greatest group of people? Some of them have been there so long, it's amazing. It's like watching a finely tuned

ballet. They're extremely efficient. It's mind-boggling what they're able to get accomplished in a day."

While this fifth Star Trek series admittedly is a personal and professional journey for Blalock, it also is one for her character. T'Pol is moving beyond her station as a parental supervisor of the *Enterprise* crew and more into a fully realized character with more subtlety in action.

"I'm interested in her development," says Blalock. "We're focusing on the relationships with her and the crew and finding her place among them. That's the writers' missions as well. We're wanting to introduce and reveal these characters to the audience; that's the goal for the »



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JOLENE BLALOCK

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VULCANS AND ROMULANS SPECIAL



first season. It's a step-by-step thing, and it's all new to me."

Perhaps the character's rookie year of development has climaxed with "Fusion," the episode set at presstime to air Feb. 20. With Blalock shouldering much of an episode for the first time, the story follows T'Pol and a cult of Vulcans who offer a darker side to her heritage, causing her to reflect on just what motivates her to live with the principles she does.

"This is the first time we really get a glimpse into T'Pol," says Blalock. "Usually, I know T'Pol is an open book. She's not hiding anything, she is what she is, she says what she says and she means just that. There are no weird angles about her. This shows what T'Pol is made of and where her core beliefs lie."

"I hate to sound biased, but it was so much fun to do," she adds. "It was the first T'Pol spotlight episode. Scott and Connor [Trinneer] and Dominic and the rest of the cast weren't there much — just my guest star Enrique [Murciano], so there wasn't as much joking around. But it was really cool."

For as great a turning point as that hour was for both Blalock and T'Pol, don't be surprised if she doesn't recall the title. To her it was simply "Stone" — part of a process in which, she explains, she conjures up her own title for each script as part of her dramatic preparation.

For herself, she shares with the *Communicator* this method of inspiration that seems almost Vulcan in its simplicity and function: placing specific meanings on common objects, then visualizing those objects to focus on their meanings.

"Stones represent strengths and weaknesses," she says of her "Fusion" example. "One stone may be where you are

presently, one for what you will learn, another for what you aspire to. That's some of how T'Pol will grow," she says. "The symbols are never the same thing. They always are something different that means something to me."

Blalock is satisfied with her work on *Enterprise*, even more so now that she is beginning to sense her acceptance among her fellow Star Trek fans. As she heads back into production after a holiday-long promotional tour to London with castmate Dominic Keating, she has to admit that mail security concerns and the usual lag time mean she has received only one sack of fan letters so far — and those written before the pilot aired! Apologies up front, she tells her fans now, if it takes a while to get their mail — much less get it answered.

"From the beginning, you're going, 'Oh, God, I pray to God they're going to enjoy this, that they're going to love this.' It's frightening because not only do you have a younger cast, they're showing a bit of skin here and there, doing something more contemporary than what they've done before [on Star Trek]," she recently told the TCA crowd. "Being the first Vulcan, I was scared to death. I mean, Spock — the man who birthed the Vulcan — having to step into those shoes ... What can I do to live up to that? How can I carry that torch? So I was frightened at that. But it's a lot of hard work, and I thank God that they have accepted it."

Now with time to collect her thoughts on this lazy Saturday, Blalock says she looks forward to a time when she can increase her contact with fans. The actress is starting to

explore the beginnings of a fan club and a website, and she may start appearing at Star Trek conventions — none are now scheduled — once her calendar lightens up and the first season is under her belt.

She also is good-humored about much of the publicity she has received in the past year — perhaps most notably from

Maxim magazine, which named her

Number 91 on its list of the past year's "100 hottest women" and featured her in a photo spread that went a long way toward revealing Blalock to her new fans. It was a complete accident in timing with her casting — unlike her own sexy cover feature a few months later, which they did suggest.

She laughs when asked about that low Top 100 showing now that she's "vaulted ahead" of most others named, not to mention the cover feature. "When it came out, I thought it was very, well, *forward* — to put it politely," she says frankly. "But should I feel strange about that? I'm a forward person."

Despite such exposure, Blalock says she still enjoys a good deal of anonymity, noting that a little Vulcan makeup can go a long way toward concealing one's true identity — at least for now. Take the case, she reveals, of a recent gathering thrown by Les Moonves, CBS president and, under the Viacom umbrella, the new chief executive officer of *Enterprise* network UPN.

"All these people were there and no one recognized me — I loved it!" she recalls. "I was talking to Anthony (Montgomery), and I told him 'I have to stop talking to you before they start putting it together who I am — so I'm going to sit down and eat!'" She laughs and adds, "I guess with the wig and the ears, I look very different from the way I *really* look."

So, Blalock is ready to continue her journey into the role of T'Pol as the crew of *Enterprise* continues its exploration of 22nd Century space. She plans to work hard to meet all of her goals with the character during her travels onboard the NX-01.

Well, all goals but one: that disappointing shaker/bobber letdown.

"I tried to be the best crasher, but maybe I'll just be the smoothest crasher," Blalock says and laughs. ☺

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vulcans & romulans

briefings

Feature



leonard nimoy

by chris roe

acting vulcan: he wrote the book

Recently, *Communicator* caught up with the most famous Vulcan of them all, Leonard Nimoy, who helped tailor his Spock character and the Vulcan culture into a phenomenon by itself — driven by the balancing act between the Vulcan suppression of emotion overall and Spock's own personal battle with his human legacy.

"I have always considered myself as a character actor," Nimoy begins. "I always enjoyed exploring other lives, other lifestyles and other appearances. What does the character look like and sound like? What does the character experience emotionally and psychologically? What does the character wear and how does it respond to different kinds of stimuli? I saw (being Vulcan) as a common condition, a condition that most people experience in their lives. Especially young people, who are trying to maintain a balance between emotion and emotional control. Right brain versus left brain; logic versus emotion. I think it is something that we all have to learn to deal with in our lives."

"Young people tend to be more emotional and less rational, and then as time goes on and we mature I think we learn that acting out emotionally has negative consequences, so we learn to try to be more rational in emotional situations and explosive situations. This helps to reduce the possibility of damage to ourselves, and to others. We get to learn that there is a price to pay for acting out emotionally. Younger people struggle with that — especially, most teenagers. I saw that as a human condition, but very clearly described in this character and therefore, very interesting to play. I think it was a very comfortable fit. Something obviously worked."

Something did, indeed. Nimoy's half-human, half-Vulcan portrayal of Spock is arguably the most famous alien in all the Star Trek phenomenon. Who can forget those pointed ears and piercing eyes?

We just couldn't get enough of the Vulcans — or Spock. We have seen the burning of his Vulcan blood during *Pon Farr*, the climax of the seven-year mating

For over 25 years, the Vulcan culture and its mysterious race of people have mesmerized and enthralled us. We have learned that they made first contact with Earth, they're logical and unemotional, they have green blood, possess extraordinary mental discipline and never bluff. Is there anything about the Vulcan race that we don't know about?

ritual. We have seen him through life and death and life again. We have even had the rare chance to see him laugh, cry, and sing. Through it all, though, it is important to remember that — unlike the Vulcan regulars to come, Tuvok and T'Pol — we have never seen Spock as a true, full-blooded Vulcan: his half-human side has always been there and provided a never-ending journey of mixed cultures and mixed perspectives.

"I never got the chance to explore Spock as a fully only-rational, only-logical being," Nimoy notes. "There was always some element of humanity in the Spock character. Others who have played Vulcans after me, I think, have had those opportunities. However, they didn't get to explore what I got to explore with Spock, and that was the hybrid nature of the character."

The actor notes he did get to explore the "negative aspects" of Spock in occasional episodes, including the alternate universe of "Mirror, Mirror."

"I don't really have any sense of lost opportunity," he says. "I think the Spock character was very thoroughly explored, and I really did enjoy every minute of it. It just would have been interesting to see him as a fully rational, fully logical Vulcan,

without the humanity. However, I'm satisfied with the way things went."

Nimoy contributed to the Vulcan heritage in a completely different mode while taking the director's chair for *Star Trek III: The Search for Spock*, passing along his experiences and advice to actress Robin Curtis for her Saavik character.

"Robin Curtis very naturally and easily found a way to set herself up psychologically to approach this kind of characterization," he recalls. "Robin is a very energetic, bright, sense-of-humor lady. She was able to find a way to play the character, and play it very well."

Since Saavik, more and more have taken on Vulcan roles, and Nimoy has often been asked for his professional opinion and advice on the Vulcan culture. But don't ask him who's portrayed the best Vulcan: in his opinion, he thinks each actor, whether regular or guest star, have all done outstanding jobs with their characters. Since each character is so different, he says, to label one better than another is impossible.

"I've had a few conversations with Tim Russ (Tuvok), and during the course of making the original series and movies, I had some good conversations with Mark Lenard (Sarek) about Vulcans and Vulcan characteristics," he says. "I can't take any credit for their performances. They are all very talented and professional people who found their own way to play their characters. The thing about playing Vulcans is that each Vulcan is an individual, just like all humans are individuals. Just simply suppressing emotion, in my opinion, doesn't cover all the possibilities to playing these characters, any more than you can play all humans the same way. Vulcans are a race of people. They are all going to be different."

This world of Star Trek is always changing through its various incarnations. There's always a new ship, new race of people, and yes, even a new series or movie around the corner. For the new series *Enterprise*, set before the Federation and the times of Kirk and Spock,



our favorite pointed-eared race is on board again as well.

T'Pol, played by actress Jolene Blalock, is now the newest Vulcan in the spotlight of Star Trek history. Nimoy has had a brief early chance to catch the series so far, and his opinion might not be too hard to predict. "I think the new series is promising," he comments, "and Jolene Blalock's Vulcan character is fascinating."

But for his own role in the life of Star Trek, Nimoy carries many fond memories. Every actor wants to leave something positive in the minds of his fans, but Nimoy feels he has the bonus of being a part of a franchise that has added greatly to society and will live long and prosper itself. "At its best, Star Trek has been a good morality play," he notes proudly. "Drama in general — not just Star Trek, but drama in general — is serving its highest purpose when it is helping to illuminate our lives in some way. I think we were able to do that with Star Trek. If I've been able to be a part of something that has helped people be able to understand our lives better, that is what I set out to do as an actor. To do work that helps people to get a better sense of who they are, why they are and what their existence is all about is a wonderful experience. If I've been able to do that, then I'm completely satisfied."

The new *Par Sock* won't be coming along anytime soon, but Nimoy has been quite busy with other projects. While his Alien Voices audio and TV/stage productions with John de Lancie appear

to be over, the resurrection of sci-fi classics by H.G. Wells, Jules Verne and Edgar Allan Poe remains a point of pride.

"I don't see any other plans for that now, but I think we did some very good work," he says. "We did several of the great classics — so-called because they have endured through time. They were very highly produced with a lot of very good-structured actors, original music, good scripts and sound effects. I really think we did what we set out to do. The material we did for *Alien Voices* is some of the best."



As reported in *Communicator* last issue, another current project is Nimoy's blunt and eye-opening reminiscing with long-time friend and former captain, William Shatner, for Shatner's *Mind Meld: Secrets Behind the Voyage of a Lifetime*.

There's also the occasional voice-over work, such as the aging king in Disney's animated *Atlantis* feature film. "I do a little bit every now and then — if it's inter-

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"I've been waiting for you."





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tim RUSS

BY KELLEN PEREIRA

I SURVIVED THE "TRUTH" OF PLAYING A VULCAN

"Watching Vulcans is like watching a high-speed car race, because they're just waiting for a crash," postulates actor Tim Russ.

Russ knows this first-hand: For seven years, he portrayed Captain Janeway's Vulcan security chief, Tuvok, on *Star Trek: Voyager*. Long before that, he was a fan of the first Vulcan introduced in the Star Trek universe — the original series' Mr. Spock.

There's something about being Vulcan that makes things more interesting, both from the perspective of an actor and a viewer, he concurs. "You could always count on [Spock] being somewhat counter to what was going on around him, in terms of his personality and behavior — he was always counter to human beings." Russ points out: "And people like to see that kind of thing; they like to see characters that comment on the human condition directly and indirectly. I think that's what makes Spock so exciting."

Given his own familiarity with *Star Trek* prior to being cast in a *Star Trek* spin-off himself, Russ had some idea of what was in store when he learned that he'd be playing a Vulcan. "My focus was on trying to make sure this character was believable as a Vulcan character," he recalls. "I was aware of the fact that the series had a very enthusiastic and scrutinizing fan base, and that they would be looking out for the portrayal of this character as being accurate to what had been portrayed in the past. That was the main thing I was concerned about when taking the part on initially."

Because so much time had passed since there'd been a recurring Vulcan character on a *Trek* series, Russ remembers feeling some added pressure when he stepped up to the plate to play Tuvok. "It was very important to try to get this character portrayed properly because there had not had a regular Vulcan character on there for subsequent series — *The Next Generation* and *Deep Space Nine*, or almost two decades," he says. "So

coming back into this character and playing him at the time was a revival, more or less. People were aware of Spock's character, but except for the feature films, they were not seeing him on a regular basis on a TV series. And because of the immense popularity Spock's character garnered over the years, I was more aware of how important it was to get this character right [from the get-go]. Spock was so immensely popular in the original series that it was very important to portray the Vulcan culture and character mystique accurately."

Yet another reason behind his desire to get it right from the outset: his pioneering role as a "minority Vulcan character."

"I used to tell the fans pretty much that, in just the same way that not all human beings on this planet look the same, who's to say that the species or animals or creatures from other planets will look exactly the same from one hemisphere to the next?" he notes. "We literally cross a border on this planet, and see people who look entirely different from each other. That's how I used to explain it, based on the same theory of evolution that existed here. But that [issue] was also another hurdle to jump over."

Russ went into his audition for the role of Tuvok armed with the foreknowledge of who Vulcans were — and he used that knowledge to his advantage. "Initially, I kept the character as close to what had been portrayed in the past as I could to get the role," he says. "It was very important, and I didn't want to jig around on a limb necessarily and push the envelope at that time. I wanted to get the role first, and to make sure that he would be portrayed as closely and accurately to what the Vulcan framework would be. It was important to stay within the primar-



ies of what these characters had been shown to be like, and I didn't want to go outside that to get the part."

After he secured the role, Russ was largely left to his own devices to hammer out the nuances of how to play Tuvok. "They didn't show me very much of anything," he says. "From time to time they would bring in footage of the show that had been done earlier, whether it was the original series or not. But I already was aware of most of that to begin with; I had seen enough of the episodes in the past to remember how things like the mind-meld or the neck grip were done. They did have a couple of people in the show who were more or less consultants who handled all of the information about past Star Trek folklore, and they could brush it up [for me] every once in a while."

So who are the Vulcans, exactly? "Their methods of carrying out actions are logical, their methods of thinking are logical—but their choices are another matter," Russ comments. "The way in which you execute that choice may be perfectly logical, and that's the difference between how logic is interpreted. They may make a choice that may seem unusual, but they go about it in a logical fashion in terms of carrying it out. And if you make a personal choice to do something, that's a personal choice. Each individual has a destiny of his or her own in that respect."

This precept is exemplified by Tuvok's decision to be a tactical officer, notes Russ. "Tactical is simply a position he chose. He could have been an operations officer, he could have been a helmsman,

he could have been anything. He chose to be tactical/security. He may have had an aptitude for that; it just turned out to be that way. He takes orders, and he works within the envelope of strict discipline, and that's just the way he is. The analytical mind of a Vulcan, I think, is perfectly suited for that position."

Sometimes, though, there are "certain things that contradict those basic philosophies of their culture," he admits. "They are theoretically pacifists in their philosophy and their culture, and yet this character is a tactical/security officer onboard a starship, which means he's got to fire phasers and blow up things on occasion."

Exploring aspects of Tuvok's Vulcan nature was largely an outgrowth of, and not the focus of, the various story lines the writers came up with over the years. "We just got possible interests and hobbies and things like that in there from the very beginning," Russ recalls. "From there, the character develops and sort of blossoms, based on what the stories were like when they came down the pike. We learned about his past, his family, we learned about him when he was a child—these are the kinds of things that came up over the years. There was no [advance] knowledge that this character had children. Spock's character did not have a family; mine did, and that distinguishes my character from his character."

"That means," he goes on, "Tuvok's gone through the *Pon farr*, selected a wife,

had a family—there's a whole different perspective there. And we had an entire episode based on his relationship with children during the series [Season Two's "Innocence"], and that's based on his past, too. We explored the concept of mind-melds very heavily and the concept of what lies beneath the surface of the Vulcan veneer—and just how delicate that balance is between controlling emotions and potentially very violent emotions. And [we explored] how these people behave and function; we made it very clear that Vulcans are always in control, they're always suppressing; they have to focus on it; it takes work and effort and energy to maintain their behavior. It's not something that comes naturally. They are able to do it physiologically, but it's something they have to work at consistently through meditation and things like that. We really focused on the struggle to maintain that control and that discipline, and how it's always there, but a matter of keeping it under wraps."

The character's personal journey was an enriching one for Russ. "Every single story that we had that focused on Tuvok was a growing experience, one that I had a chance to discover," he continues. "Each one of those stories allowed my character and myself to see him change, or see him discover something about his past, discover something about what lay underneath the surface. So we learned a lot about that. And to see him go from point A to point B in the

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TIM RUBB

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VULCANS AND ROMULANS SPECIAL

One of Star Trek's best kept secrets, says the writer of the latest *Star Trek: The Next Generation* feature film, is the Romulans. And that's likely just how the Romulans would have it.

"They're a great, sophisticated society, so why isn't anyone using them?" asks John Logan, knowing full well that the ancient, conflicted race will fuel the plot of *Star Trek: Nemesis*, now in production for release later this year.

"One of the first things I came up with was that I wanted to use the Romulans," he says. "I think they're just an amazing race and they haven't been examined much. They offer so many opportunities for drama."

While Logan is new to the Star Trek writing scene, he is building a reputation of success in Hollywood, in no small part to his Academy Award nomination last year as one of the writers of the historical epic *Gladiator* [see interview, *Communicator* #132]. His latest film, *The Time Machine*, is set for release in February, and he recently signed to pen a script on the life of Abraham Lincoln for director Steven Spielberg.

But what's more, his decades of ac-

on them to offer his thoughts on all aspects of the Star Trek universe — including the Romulans.

"I love their interesting political machinations," he says of the race that made its debut in the original *Star Trek* episode "Balance of Terror." "They're somewhat like the Romans in *Gladiator*, with a political hierarchy so complex and back-stabbing. They are a great, proud people, not just mustache-twirling villains."

"It's important to remember that to Gene Roddenberry, the Klingons represented Russian Communism and the Romulans represented Chinese Communism, steeped in all that bureaucracy," Logan says. "So came the ideas that based the Romulans on the Roman Empire, with its huge bureaucracy that became so big, it was vulnerable to attack by the barbarians."

The screenwriter won't hint whether that vulnerability also will be paralleled in

explore Remus held a way to bring a new, fresh idea into the Star Trek mythos. I wanted to explore the relationship between these two worlds.

"So here we are with the Romulans," says Logan, "who by the end of the Dominion War (as chronicled in episodes of *Star Trek: Deep Space Nine*) were an ally of sorts with the Federation. Who knows how that will stand by the end of this movie? My goal is to leave the 24th Century a little better than it was when I found it. You want to keep things moving in the 24th Century in the best possible direction. But the Federation may be over-cautious, perhaps. If (Captain Jean-Luc) Picard and the crew make one step forward, we don't know whether they may be making a step back, too."

"The Romulans are all about stealth, secrecy and duplicity," says Logan. "They are perfect for Picard to face an adversary who acts on his level of thinking."

duplicity, secrecy, what's not



tively following Star Trek as a fan lends him a perspective on the Romulans that could well be unmatched among A-list screenwriters working today. While his Chicago home is peppered with Star Trek collectibles and resource materials he's amassed over the years, Logan hardly needs to rely

on the future of the Romulan Star Empire. He does offer that *Star Trek: Nemesis* will plumb depths of Romulan history and society heretofore untold in Star Trek.

"The single biggest factor in what kind of Star Trek movie I wanted to write was Remus," says Logan, referring to the twin planet to the race's oft-mentioned homeworld, Romulus. "Remember the Romulan crest: It's a bird-of-prey with a planet clutched in each of its talons. To

He also has great respect for the origin of the Romulans, who are intertwined with the ancient beginnings of another well-explored Star Trek race, the Vulcans. As noted in episodes throughout Star Trek's 35 years, the aggressive Romulan sect splintered from the stoic Vulcans more than 2,000 years before the 24th-century tales of the U.S.S. *Enterprise* and its crew. That rift offers an explanation for

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determination... to love?

by Kevin
Dillane

STAR TREK: NEMESIS screenwriter
John Logan on the romulans



Logan (left)
favorite
resistor
Interpre
Eugene



mark lenard

by chris ree

**the late, great Father-Figure
of Vulcan and Romulus**

We remember Mark Lenard for giving us some of the most memorable performances, and breathing life into some of the greatest characters in all of Star Trek history. Appropriate, then, as we celebrate the Vulcans and Romulans, that we recall the actor who was the first to play a Romulan lead — his Romulan Commander in "Balance of Terror" — and then return as a Vulcan, Spock's father Sarek. Through the years, Sarek was both the first major family member of the classic cast to blossom, and then the first to die on the small screen years later for *The Next Generation*.

In fact, Lenard was the first and only actor to play all three original major alien incarnations in Star Trek after he yet again pioneered a "new" species, the bumpy-head Klingon commander, the first of that visage, for *Star Trek: The Motion Picture* — along with the all new Klingon language.

Just months before he passed away on Nov. 22, 1996, from a throat infection

brought on by complications with cancer, Lenard revealed some of the thinking behind those alien incarnations.

"I suspect that even though I've died on the screen," he quipped, "I will live and die as Sarek of Vulcan. There's no getting away from it anymore."

The actor, of course, meant that lovingly. "Star Trek has given me a whole new family — that's really the way I feel about it. I'm very pleased, and have had a good time with it, and even made a little money."

Indeed, Lenard's portrayal as Spock's father Sarek spanned 25 years — from the classic series and films to appearing on *TNG* twice. "Coming back to do *The Search For Spock* was a great deal of fun for me," he recalled at the time. "I was given a wonderful part in the film. ... Leonard Nimoy was the best director to work with as far as the movies; he has a lot of wisdom, insight and knowledge to give about the Vulcans. He really gave me some great opportunities

to bring my character to life; I got to play an equal part in giving ideas for Sarek. And on *The Next Generation*, Les Landau directed both of my appearances."

Perhaps one of Lenard's most powerful roles was as the Romulan Commander in "Balance of Terror" from 1966. The episode revealed just how similar the Vulcans and the Romulans really were — not only in appearance, but in mannerism as well. Apart from its quality the role held a special place in Lenard's heart.

"I came to Hollywood in 1966 with my wife and two very young daughters and two cats," he recalled. "The first show I was called to read for was *Star Trek*; I also read for *Mission: Impossible*. Since both were at the same studio, which at that time was Desilu, you usually got to read for several if you wanted. Anyway, I didn't get either of them. Then a short while later, I was called in again for 'Balance of Terror.' I read for



[director] Vincent McEveety and he got all excited and took me in to meet a man named Gene Roddenberry I read for him and he got all excited, and I got the part as the Romulan Commander. That was my very first television role in Hollywood!

"It's definitely a job I'll never forget," he added. "The Romulan Commander was very powerful and well written. Star Trek has given me the opportunity to play some of the better roles I've had, but the Romulan Commander will always be a special role to me. Even the young children love the Romulan Commander. I have had many children ask me why Sarek was playing a Romulan bad guy. I always get a kick out of that whenever I hear it!"

Reids From His Files: Lenard appeared in regular TV roles as mill owner Aaron Stempel on *Here Come the Brides* and even donned simian make-up to play the General Urko of *The Planet of the Apes* series. Through it all, he says, one association stood out.

"Star Trek has done a lot for me," he observed. "All the cast and crew of both the original series and *The Next Generation* were wonderful to work with."

ago when we were introduced to a very young actress named Robin Curtis, tapped with the difficult assignment of taking over the role of Lt. Saavik from Kirstie Alley for *Star Trek III: The Search For Spock* and making it her own? Curtis, who again reprised the role in *Star Trek IV: The Voyage Home*, has been a fan favorite ever since.

"It was so hard, because I am by nature an effusive person, a very transparent and emotional individual," she says. "I am just a kind of walking corpuscle of emotion. So to play a Vulcan character was just completely against the way I naturally am. I was never quite sure if I was doing it right. It always felt very robotic and unnatural and inhuman, if you will, to try to be a Vulcan."

"I could never keep to myself in school," she adds. "I was always gushing over to someone next to me or around me. I didn't ever have good self-control. Because of that, I relied heavily on [director] Leonard Nimoy to guide me through my own discomfort."

Another help, she recalls, was her acting coach at the time, who advised her to practice her lines in a mirror and "don't use any aspect of my facial muscles," she recalls. "Like the edge of my eyes, the corners of my lips — all the things that we move involuntarily when we talk. Practice keeping still. For a gal with

ants in her pants, I guess I did pretty well. I only allowed what Leonard Nimoy allowed me to leak out. He made a promise to me and kept it: he promised to never take me out to the end of a limb and leave me dangling there. Leonard promised to direct me very closely and he did just that. I have always been grateful to him for that."

Curtis not only credits Nimoy but also the late Mark "Sarek" Lenard for really bringing to life a Vulcan character. "My favorite scene in *Star Trek III* is when Sarek asks Kirk to mind meld with him for a moment to see if he has Spock's *katra*," she says. "I found that scene to be very beautifully shot: I liked the close-ups of the eyes, the lips and hands on the face with the fire burning in the background. I think Mark Lenard was exquisite, and he without a doubt is the next-best Vulcan besides Nimoy. His voice was so riveting."

of course, Curtis is well aware that fans from the beginning have been fascinated with the Vulcan race, customs and beliefs. What is it that has attracted people from all walks of life to their culture?

"To live sensibly and logically is a very rare thing," she notes. "Most of us are not."

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Robin Curtis

by Connie Rees

Making Saavik All Her Own



LAWRENCE MONTAIGNE

OH, HOW I DREAMED

— THE MAN WHO WOULD BE SPOCK

TO KEEP UP WITH THE RUMORS
Lawrence Montaigne is listed as one of the few performers to have portrayed both a stoic Vulcan and a conniving Romulan, giving him rare perspective on the divided alien races.

But he almost shouldered the responsibility of stepping into the role of the original series' — and the Star Trek universe's — original pointy-eared character. For a time during April 1967, Montaigne was poised to become Mr. Spock.

"After the first year, Leonard (Nimoy) had left the show," says Montaigne, recalling a contract negotiation dispute between Nimoy and producers of the original *Star Trek*. "(Associate Producer) Robert

Justman made a contract with my agent for me to replace him. Then Leonard did a turnaround and that was the last I heard about it."

Indeed, in his book *Inside Star Trek: The Real Story*, written with studio executive Herbert F. Solow, Justman writes of Montaigne: "Not only was he a good actor, but of all those on the list, he came closest to Nimoy's looks and physicality ... The studio took an open option on his services for the series — just in case. Regardless of the many names on the list, only Mark Lenard and Larry Montaigne were seriously considered as replacement for Leonard."

Lenard went on in *Star Trek* to inhabit the memorable role as the Vulcan Ambas-

sador Sarek, Spock's father. Montaigne donned his own pair of Vulcan ears for his role as Stonn in "Amok Time," the first episode of the second season. But each was considered able and apt to portray Vulcans based in part on their performances the previous year — as Romulans in the same beloved *Star Trek* episode.

"Balance of Terror" featured Lenard as the unnamed commander of a cloaked Romulan bird-of-prey with Montaigne playing Decius, an officer under his command.

"I did not read for the role of Decius — I read for Mark's role," Montaigne says and laughs.

"Since I knew Mark, I thought this would be a good opportunity to play opposite him. He was very staid and I was more volatile. Working with Mark always was fun. He was such a fine actor. He had this aura about him."

Playing one of the duplicitous Romulans, though, was a task left by producers to Montaigne's own devices.

Back then, Montaigne was busy with "foreign intrigue" roles on television shows including *The Man from U.N.C.L.E.* and *Mission: Impossible*. No hidden motivations nor secret origins for his character or his Romulan race were offered at the time, he recalls.

"No one ever explained any of this to me — there was no background; this is all hindsight we're doing here," he notes. "In those days, no one knew from *Star Trek*. It's nothing like today. They were five weeks into the show. This was an acting job."

"I didn't even wear the ears," he adds with a laugh. "Mark had to come in for the makeup. I was one of the fortunate ones. I just walked in, put my helmet on and went to work."

on Montaigne took much more doing, he said, when his second *Star Trek* role was offered. On the heels of being entertained as a replacement Spock, the actor got an offer to take on what he saw as the less-than-meaty role of Stonn, the Vulcan would-be suitor for Spock's betrothed wife, T'Pring, in "Amok Time."

"I did not want to play Stonn," he reveals. "When my agent called me with the script, I went into shock. I might have considered a nice, heavy role, not one with just four or five lines. So I turned it down. Remember, again, that *Star Trek* was not that big of a deal. Today, if you told me that I would do one line on *The West Wing*, I would crawl on my bare belly over broken glass to get to the studio. *Star Trek* was not *ER*."

But, his agent insisted that Montaigne not turn down a request from influential producer and *Star Trek* creator Gene Roddenberry lest he risk losing favor throughout Hollywood. So the two concocted a series of demands, including a higher salary and guest-star billing designed to get Roddenberry to withdraw the offer. It didn't work.

"Gene met my terms — all of them!" Montaigne laughs. "So I was doing Stonn." An issue did arise over costuming, Montaigne said, when producers demanded he shave his chest for the role. His response to the demand was to lock himself in his dressing room and call for his agent. "For a week's work and three months of itching, I'm not shaving my chest," he says, smiling about the incident now. "By that time, Gene was not too happy with me and I was not too happy with him. So someone said why not take a turtle-neck sweater, cut the sleeves off and make that his costume?"

The chilled atmosphere lent Montaigne some handle on Stonn, he says, but one not without irony. He channeled his emotions to portray an unemotional Vulcan. "One thing helped me play the role of Stonn," he says. "I was so pissed all the time, it came through that way."

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Surak, the Father of Vulcan logic. Introduced in the original series episode, "The Savage Curtain," Surak delivered his people from a state of emotional chaos and war to one of intellect and rationality by urging them to maintain control of their emotions at all times. Resurrected by Yarnek the Excalbian to help the Excalbians understand the concepts of Good and Evil, Surak was cast on the side of Good, alongside Kirk, Spock, and legendary American President Abraham Lincoln. Believing that "it is more logical to heal than to kill," Surak attempted to make peace with those on the side of Evil and was murdered for his efforts.

Surak is considered one of the most pivotal and fascinating of all characters in *Star Trek*. Much has been built upon his appearance in that one third-season episode, particularly in Diane Duane's excellent novel *Spock's World*, which examined Surak's era and the nature of Vulcan non-emotionalism. As a testament to the character's appeal, in fact, the warp shuttle seen in *Star Trek: The Motion Picture* was christened the *Surak*.

Born in 1918 as Garrett Atwater, the man-who-would-be-Surak didn't become active in the television and film arena until his late 30s. Before then, Barry Atwater's acting career was all in the theater. Though tall and fit, with a charismatic presence and voice, the actor found that he was not considered handsome enough for leading roles. Thus, like DeForest Kelley and many

other actors of that era, he made his career in character roles, often on Westerns and sci-fi/horror series — and often in the role of villains or authority figures. *Voyage to the Bottom of the Sea* fans, for example, know him as Benedict Arnold from the episode "No Way Back," while fans of *Kolchak: The Night Stalker* recall Atwater's chilling performance as the vampire Janos Skorzeny — even though he had not a single line in the entire telefilm!

WITH BARRY ATWATER coming on television between 1953 and 1974. Atwater appeared in numerous episodes each of *Gunsmoke*, *Hawaii Five-O*, *Mission: Impossible*, *Mannix*, and *Perry Mason*, as well in such sci-fi vehicles as *The Twilight Zone*, *The Outer Limits*, and *Night Gallery*. Ironically, in light of his later *Star Trek* outing, a 1960 installment of the anthology series *Alcoa Presents* entitled "The Day the World Wept" saw him cast as Abraham Lincoln.

A regular on *General Hospital* from 1964–1967, Atwater played Dr. John Prentice until the character was murdered. He performed in more than two dozen films, including *The True Story of Jesse James* and *The Young Lawyers*. And yet he never became a household name except among trivia minded genre fans. His final role, alongside Sylvester Stallone, Rod Steiger, and Peter Boyle, was in the 1978 Teamsters trade-union sleeper, *F.I.S.T.* That same year, at age 60, Barry Atwater died of a stroke. ♦



joanne linville

by chris roe

the sultry steel of the romulan commander

Joanne Linville's performance as a Romulan Commander is one of the most powerful and complex portrayals of a Romulan ever put on the screen — perhaps even more so considering its era. Her episode, 1968's "The Enterprise Incident," is considered by many to be one of the best original series episodes ever made.

Espionage in the Neutral Zone! Captain Kirk dead from the Vulcan death grip! Spock a traitor, falling in love with a Romulan! The Romulan Commander a female! And the *Enterprise* captured and towed to a Romulan base!

As the actress at the center of it all, Linville recently granted Communicator a rare opportunity to talk about her guest appearance — one she is very proud of.

"I have received so much fan mail from all over the world — it is amazing how that character has been kept alive," Linville says. "And because I was not done away with in the episode, the fans want to see and know more. They have always wanted to know what happened to me. So it has always made me so happy — it represents the work that I as an actress, who has worked my whole life to perfect, have done. I felt that with her she had a heart. And though

it changed after she had been betrayed, she still cared deeply about Spock. As a woman, I say she cared about Spock, but she covered that up, and that caring went somewhere else and became her anger."

Playing the part of a Romulan commander was a challenging job for Linville, partly because it pioneered the Star Trek concept that Romulan society enjoyed basic gender equality.

"She was powerful," the actor agrees. "It was a very, very difficult part because at that time, *Star Trek* didn't have a lot of money, and they were shooting everything very quickly. They wanted each scene in one take. I had a lot of words that I had never heard before, like the 'Romulan Praetor' and the 'Federation Council'. They were very difficult to memorize. I had to stand on two feet and I couldn't kind of lean down and pause. I had to be a brain, an absolute brain, and just rattle off those words ta-ta-ta-ta-ta-ta-ta. I couldn't have any hesitation in me, no reaching for a word — where, in another kind of drama you can have a relaxed kind of pause. You can reach down and pick up a glass of water if it's there and say your next line."

"But I was rolling on the floor at 3 o'clock in the morning. You can't learn your lines

the next day, you see; the day of the shooting you can't learn them. Your brain will not absorb it. You have to have it the night before, so your head is kind of doing it while you are sleeping. It was one of the most difficult — if not *the* most difficult — roles I've ever played."

Rolling to the strength

as well as difficulty involved was the rarity of such a leadership role in a woman's hands. It was a part that didn't come around every day, and one that Linville could really sink her teeth into.

"You can say you have a command type position, and they can give you that part, but you have to *have* that over those two [Kirk and Spock]," she notes. "I *had* to have power over them. I *had* to *feel* it. I think what I'm happy about is that I really felt that I had that power. It was not just that I was a commander and that was my title, but that inwardly, I had it over those two — that I was grander, more powerful and could take them out if need be."

As the original *Star Trek* grew more and more popular with a mass audience in syndication, Linville's character became a bit of a role model for many women. "Many of the

fans have told me that my episode was their favorite, particularly the women," she says. "It had a romantic story connected with it, plus I was a female with power. I heard once that

't is up to the women of the world to take on their power, and I think we are seeing that happen right now. I grew up with many women in my family, and it seemed like the women were the power — in a very kind, gentle and nourishing way. The men would be outside talking about football and stuff like that; the women would be inside talking politically, talking about important issues. I was an only child, but my mother had five sisters. So it was like I had six mothers. They all had great power.'

One thing that made filming "The Enterprise Incident" easy for Linville was working with William Shatner and Leonard Nimoy. "I had worked with Shatner in New York — I did the first big show he did when he came down from Canada," she remembers. "Later, we ended up working together again on a television show — so I had worked with him before. And I loved working with Leonard; he took it very seriously, so he was very easy to work with."

"I've always been serious about every part that I play," she adds. "I don't care if it was just a small bit part or leading role. I'm going to play the leading role the same way I'm going to play the bit part, with the same drive and interest and devotion."

Linville even got the rare opportunity to help design one of her gowns for the episode — and thus create a Romulan slice of life. "People often ask me if I wore my own dress in the episode," she explains. "The costume designer [the late William 'Bill' Theiss] was very adamant about what he wanted. And when I walked into his room, they had this piece of fabric

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, the Romulan sub-commander seen in 1968's "The Enterprise Incident," was brought to life by actor Jack Donner and, in many ways, was the perfect Romulan soldier. Tal was cold and unemotional but for a passion for duty, with all the warrior-like qualities you would expect from a Romulan.

"The Romulans are a great race of people," says Donner, a fan of Gene Roddenberry's universe and still enthused about the one-shot role he's best known for. "(But) to a great deal they have been ignored. They haven't paid that much attention to them [in recent series]. There have certainly been episodes that dealt with Romulans, but nothing for instance like the Klingons, Cardassians and Ferengi. Yet, the Romulans are very popular amongst all the fandom."

"When my episode first aired," he recalls, "I got a letter from a fan named Lori Carlson in Denver, Colo. She was the president of the Leonard Nimoy / Vulcan club there, but she wrote to me and said that the club was switching their interests around. And now there are Romulan fan clubs all over the place — in Michigan, and Bakersfield, California, to name just a few."

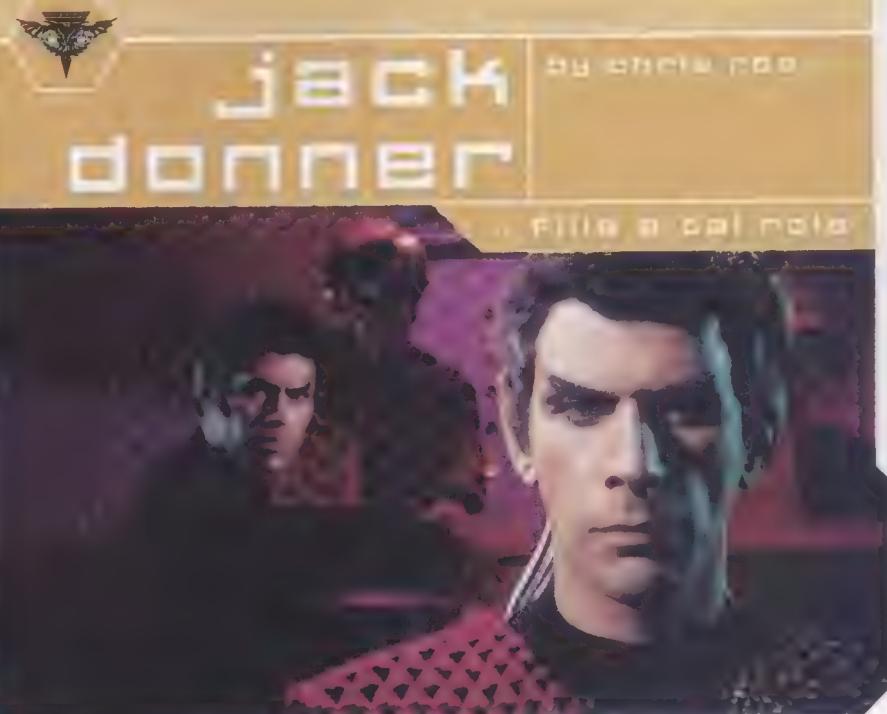
Donner remembers he knew Tal would be an unusual and interesting role when he was cast. "They loved my audition," he begins. "And the moment they put my ears

on, which took about 45 minutes, I didn't feel human anymore!" That brings a laugh from the actor. "I felt like an alien. I could have sworn I was Romulan. But I am an actor; that's what happens to us. We go through these psychological transformations ... The pointed ears led to a pointed attitude."

"Star Trek was really the first television show that had ongoing alien appearances in its episodes, and they had important parts," he adds. "Of course, many shows followed after that, but *Star Trek* led the way."

, Donner was surprised when *Star Trek*'s popularity took off in the 1970s, leading to film and TV successors. "I knew *Star Trek* was special when I filmed my episode," he says. "It was a breath of fresh air. It immediately attracted attention, loyalty — an emotional response from people. Once that got started, there would have had to have been a huge catastrophe to stop the train. The fans saved *Star Trek*!"

Having decried the Romulans' lack of exposure in recent years, Donner is well aware that the upcoming feature *Star Trek: Nemesis* is centered squarely on them. And, with a little luck, maybe fans will be seeing him back again as a Romulan. "As a matter of fact, they brought me in to audition for the Romulan leader," he said at presstime. ☀



IN STAR TREK the archetypal Vulcan elder statesman is Sarek, then an apt description of Ambassador Soval might be Sarek...with issues.

Gary Graham, who portrayed the conflicted Vulcan in the *Enterprise* pilot "Broken Bow," says he hadn't given much thought to what becomes involved in playing a member of one of the Star Trek universe's most scrutinized races.

He had not, that is, until he won the role of Soval. Graham then realized that

during *Star Trek: Voyager*'s second season in 1995. More familiar to science-fiction fans is his turn as Matthew Sikes, a human police detective partnered with a Tencton "Newcomer," in the *Alien Nation* television series and made-for-TV movies.

And his appearance as Soval will not be limited to the *Enterprise* pilot, says Graham, as he has been asked to return as the Vulcan ambassador in at least one more episode during the inaugural season; indeed, the recent episode "Shadows of

ter with too many pre-conceived notions, I'll just take what I know and put it on screen and you tell me," he says and laughs. "As an audience member myself, I like to watch things unfold."

Yet rather than the complete stoic, Soval appears to have less of a handle on himself than he might like, says the actor. In "Broken Bow," Captain Jonathan Archer himself notes this in Soval, saying, "When your logic doesn't work, you raise your voice? You have been on Earth too long."

"He seemed to be a bit of an anomaly as far as Vulcan culture goes," says Graham. "His self-control was so different. He was having trouble controlling his emotions for a long stretch. It seems that I'm a Vulcan who's just on the edge of losing it. He's very interesting to play, and I'm discovering that as we're shooting."

"When I first read for the role, I watched Spock," he says of Leonard Nimoy's performance. "And I was given the opportunity to play a Vulcan who predates him by 100 years. That's a great heritage to be part of."

"The control that Vulcans have makes me rein in my body. He's not a typical Gary Graham character," says the actor. "Under-



GARY GRAHAM

by KEVIN OLMORE

A VULCAN ON THE EDGE

dedicated Star Trek viewers had discovered the key to the Vulcans that he and other casual viewers had not.

"I don't know who clued me in first as to what's the real deal with the Vulcans. It might have been a stagehand or a makeup person or someone in wardrobe," he says and laughs. "It's not that they are devoid of emotion, because they are a very emotional people. But they have aspired to a higher level of cerebral consciousness through their mastery of emotions. This makes them fascinating to play."

Graham is not a newcomer to Star Trek—or to Star Trek aliens—having played Iam, a renegade Ocampa, in "Cold Fire,"

P'Jern" included a viewscreen appearance.

"They've alluded to me that Soval may be back, but they're playing things close to the vest," says Graham of *Enterprise* producers. "There is talk of long story arcs, but I think some of it is not prepared; it's all sort of evolving. And these creative minds are allowing performers to grow in certain directions."

Graham admits that he never developed a back story or any origin of ulterior motives when portraying Soval.

"In the pilot, some things were not made clear to me, but now they are becoming clearer. I'm doing things that I'm not sure why now, then they tell me later why I did that. Rather than play a broad charac-

ter how hard it is to act without smiling. As an actor, that's one of my most reliable arrows in my quiver. To communicate everything with just your eyes and tone of voice is difficult. I gained absolute respect for Mr. Nimoy knowing how long he has played that part."

Graham says he is looking forward to more visits to the set of *Enterprise*, which he said carried a warm family feel about it.

"I trust my instinct. If I fall off the line, I trust that the director or Rick will tell me how they want it to go," he says. "On my first day on the set in full costume, Rick walked up to me, checked me out and said, 'You look like a Vulcan' and walked away. If he likes what I'm doing, I'll go with it."



CULLY FREDRICKSEN

BY RICH HANCOCK

FIRST CONTACTED

An alien hand reaches up to pull back a hood, revealing an impulsive face framed by familiar pointed ears. "Live long and prosper," the alien says, and the audience cheers at Earth's first meeting with the Vulcans, played out on-screen between veteran actor James Cromwell as Zefram Cochrane and Cully Fredricksen as a visiting Vulcan explorer in *Star Trek: First Contact*.

Prior to *First Contact*, Fredricksen had appeared in a handful of films including Wes Craven's *New Nightmare*, *Bram Stoker's Dracula*, and *Stranger in the Family*, with guest-starring roles on such popular television series as *Picket Fences*, *ER*, *Sisters*, and *Silk Stalkings*. And yet, he never truly felt successful until working on *Star Trek*.

"When I moved to L.A.," he recalls, "I saw a couple of things I wanted. I was coming from San Francisco and thinking, 'I'll make it when I get on *L.A. Law* and *Star Trek*.'" Though the first never came to pass, he is content at fulfilling at least half his goal. A long-time reader of science fiction, particularly the novels of Orson Scott Card, Ben Bova, Piers Anthony, and Ursula K. LeGuin, Fredricksen counts himself a *Star Trek* fan from years back. His professional relation-

ship with *Trek*, though, began when he auditioned for *Deep Space Nine* — "It may have been as a Klingon," he says — and then landed the role of Dareth, a *Vidlian*, in a 1995's *Star Trek: Voyager* episode "Phage."

The actor has nothing but fond memories of the four days he spent working on the film a year later, especially time spent with director/co-star Jonathan Frakes and fellow actor James Cromwell, both of whom he praises highly.

One particular meeting he remembers with a laugh: when Frakes approached him pensively about how to deliver his one line in the film.

"He said, 'So ... let's see now ... Live long and prosper ... what do you think you mean?' I said, 'I think I mean ... hello.' He goes, 'Yeah ... hello ... yeah, yeah, you mean hello...' And I think he was trying to point out that with such a loaded line, an actor might tend to infuse it way more than you need to, so it was his way of reminding me of how simple it is."

The fun of working on the film had its drawbacks at times, he admits. "There were a number of times where we'd cut, and he'd go 'Cully ... uh, you're smiling.' I think that happened twice."

He goes off on a riff, now, laughing: "I was the smiling Vulcan, the Vulcan that got kicked off the planet because he was always giggling, the dim-witted Vulcan who they sent away to find the dim-witted humans!" Fredricksen says he recently rewatched the film and still sees a hint of a smile in one scene.

Character character was not named in the script or credits, Fredricksen suggests the name "Senet." It's derived from the name of his late brother-in-law, who died of pancreatic cancer in the mid-1990s. Since then, the actor has helped his sister take care of her eight-year-old nephew. That obligation, plus his engagement this past November, has kept him away from acting in recent years. These days, Fredricksen teaches acting in San Francisco and Marin County.

"I miss it when I go to a movie and just look up and think, 'That's where I belong.' But hell, I'm 43 and I've been waiting all my life to find the right woman. If I don't get to L.A. for another couple years, I'll just be that much more cast-able." As long as he lives long, the actor has no doubt he'll once again prosper. ♦



VULCAN FANS the wonder years

BY MICHAEL R. GRODNER

ONE Fan remembers early
Fandom's Vulcan love affair



IN BICHON HAMPTON with no VCRs, cable TV or Internet. Outside your window, racial tensions are high, prominent leaders are being assassinated and demonstrators routinely clash with police. Overseas, the

Korean War is finished, but the Vietnam conflict is escalating and the Cold War threatens nuclear annihilation.

Then along comes a little science fiction show. Set 300 years in the future on a starship called *Enterprise*, it features a world in which humanity has not only survived the many conflicts of your day, but together strives to better itself out among the stars. It also features an exotic, brooding and — to some — sexy alien named Spock.

You love it. And him. But there's a problem. You can't tape the show when you're not home. There are no encore showings or syndicated repeats if you miss it. And as far as you can tell, you're the only one in existence who even cares.

Welcome to the world of early *Star Trek* fandom.

"We loved *Star Trek*," says original Trekker Devra Langsam, who started watching when an excited friend called her after seeing the debut episode, "The Man Trap," on Sept. 8, 1966. "We had grown up in the Korean War era, in the 'get under the desk and cover yourself because there might be an atom bomb' drill era. *Star Trek* said to us, there's a future. There's hope. Yeah, we're still gonna be aggressive and occasionally stupid, but we haven't killed

Early fans, however, had to be satisfied with just one episode per week. The wait to see a missed episode was worse — it was a months- or even years-long ordeal.

ourselves. The feeling that there was a future to look forward to was so tremendous."

That initial enthusiasm eventually gave birth to the international, 35-plus-year-old franchise that exists today. But in *Star Trek's* early days, when there was only one show, one crew and cancellation was always imminent, fandom was coupled with a number of unique challenges and frustrations.

Today, *Star Trek* fans can catch new episodes of *Enterprise* once and sometimes twice a week on UPN, record it for later viewing, get instantaneous reviews online and watch literally hundreds of episodes from *Trek's* first four incarnations in reruns. Early fans, however, had to be satisfied with just one episode per week. The wait to see a missed episode was

worse — it was a months- or even years-long ordeal.

"You didn't get repeats of the episode until after the season ended," says Langsam. "I missed that first episode. I didn't see it until the show went into syndication years later, because it was never repeated."

Even if you were one of the lucky ones who caught every episode without fail, a weekly *Trek* fix was rare enough. For fans craving new shows, with no access to past adventures, the wait for the next episode was interminable. "We'd go crazy," remembers Langsam. "You would get desperate, after calling up your friends and analyzing every aspect of the show."

This desperate love affair with *Star Trek* wasn't all about happy futures, either. It was also about, well ... love. Captain Kirk

may have romanced his way across the galaxy on the air, but it was his stoic Vulcan sidekick, Mr. Spock, that had female fans swooning at home.

"A great many people were more attracted to Spock," says Langsam. "He was very Byronic — dark, brooding and mysterious — with a secret. He had all this angst and deep hidden feelings, and he was so much more interesting because we didn't know all about him. He wasn't transparent. Of course, he said he had no emotions, but we all knew, us 20-25-year-old women, that he would melt for us. There was a definite strain of sexual interest."

Interest in Spock wasn't limited simply to his romantic appeal. Men and women alike also identified with Spock's status as an outsider. His disenfranchisement mir-



NBC Burbank's 1988 fan protests against cancellation: signs of logic, Spock for president and one in the middle reading "Sarnoff is a Half-Breed Romulan" referring to the then-NBC president.



rored common feelings of estrangement and the mixed emotions of the times.

"People also felt the attraction of his dual nature, and his being torn," says Langsam, "It was right in the Vietnam era. People felt alienated. And here was this person who was so alienated, he's two different pieces. So, there were guys who thought the Vulcans were cool, too, and also felt they were misunderstood, alienated and apart from everyone around them."

Trek passion for the show and Spock, and by extension Vulcans, soon led fans to an elegant solution for their dilemma. Rather than go mad waiting for each new episode, many began writing their own *Star*

days trying to fit it in with what we'd been told previously, and make sense out of it."

Gibbons and Orca conflicting cultural systems for the Vulcans subsequently filled the pages of many fanzines. Called cycles, they embellished various aspects of Vulcan culture, often based on the minutest of details. The goal, appropriately enough, was to bring logic, order and understanding to the increasingly complex, emotionless race.

"They went in all different kinds of directions," says Langsam. "Some were always dark and brooding. Others made up cultures that were really quite strange and were interested in just their alienness. People were challenged to think of ways of demonstrating that Vulcans were such a different culture.

"For example, there were stories about how weird a Vulcan's mind is, or about

new people coming onto the ship or shore leave planets. The kicker was that they usually had the same name as the author." Because of that, this genre of fanfic came to be dubbed the "Mary Sue" story.

Stories also focused on Spock's childhood and the relationship between his parents, Sarek and Amanda. One particularly popular Sarek and Amanda cycle, *The Twin Moons*, was written by Jean Lorrah, who later wrote *The Vulcan Academy Murders* and *The IDIC Epidemic* for Pocket Books. It's a trend in which Langsam, who personally edited several hundred stories, takes particular pride.

"A number of people who started out writing fan fiction subsequently went on to be professionally published authors," says Langsam. "We trained people. There was lots of editing, agitated phone calls and screaming at each other. But I think people got a wonderful experience learning to write that way."

"**WHEN WE DID THE FIRST CONVENTION IN 1970, PEOPLE APPEARED OUT OF THE WOODWORK SAYING, 'I THOUGHT I WAS THE ONLY PERSON IN THE ENTIRE WORLD!'**

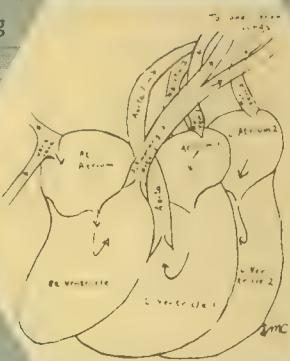
Trek adventures. Teaming with Sherna Comerford, the friend who turned her on to the show, Langsam led the fan fiction wave. The duo began publishing the first *Star Trek* fanzine, *Spockanalia*, in September 1967. It was soon followed by hundreds of similar magazines, such as *T-Negative*, *Eridani Triad*, *Menagerie*, *Warped Space* and Langsam's later solo effort, *Masiform-D*.

With a self-created forum in place, the *Trek* universe lay wide open for fan writers to explore. Straight action-adventures stories featuring the *Enterprise* on new missions were standard fare. Many writers, though, jumped at the chance to weigh in on Vulcan culture.

"There was interest in the Romulans and Klingons," says Langsam, "but the Vulcans had a tremendous influence. We didn't know much about them, so when they'd say something, we'd run around in circles for

whether logic really is the perfect tool. Then you would get someone writing a whole cycle of stories where the Vulcans were incredibly violent and unthinking during their sexual period [of Pon farr]."

Another popular series of stories took direct aim at Spock's oft-scorned admirer, Nurse Chapel. Shoving her off stage, writers invented new characters to be Spock's love interest. "Most of us felt Nurse Chapel was unworthy of him and incredibly stupid," laughs Langsam. "So she just got pushed out of the way by all these



Disagreements weren't the sole purview of editors, either. Writers dissatisfied with other authors' interpretations and extrapolations often wrote "anti-" stories challenging a particular cycle's conclusions.



STAR TREK LIVES!

**international
STAR TREK
convention
1973**

"We were like biblical scholars, sitting around arguing every minor point, trying to fit everything into a grand scheme," says Langsam. "There were always people arguing. It was the greatest thing about it."

It was that very interconnectedness between small-but-growing groups of fans — the willingness to share, argue and above all communicate — that proved the key to their success. Following *Star Trek's* cancellation in 1969, however, it was no longer enough to simply write more stories to fill the void, or bond only with one's small circle of friends. People wanted to meet — *en masse*. For an era when Internet newsgroups, chat rooms and Web sites were still the stuff of science fiction and not reality, that meant one thing: conventions.

"When we did the first convention in 1970, people appeared out of the woodwork saying, 'I thought I was the only person in the entire world!'" says Langsam, who helped run the first five *Star Trek* conventions in New York City. "There were still many fans who not only hadn't heard of fanzines, but had no idea there were even other *Star Trek* fans out there at all."

INTEREST IN VULCAN culture played a central role in the convention experience, as well. While Klingon and Borg costumes dominate today's conventions, early fans not outfitted in makeshift Starfleet uni-

forms often donned a variety of Vulcan robes.

"Some of them were incredibly elaborate," remembers Langsam. "At that point, you couldn't purchase patterns or made-up garments. One of my friends crocheted Surak's robe so she could wear it at a convention. That's a lot of crocheting!"

Wearing specially made buttons was also popular, as was creating Vulcan lirpas, harps, 3-D chess sets and jewelry. "We had buttons made up with *Trek* phrases we thought were cool," says Langsam. "People also made really beautiful IDIC medallions. This was when you couldn't buy them from Lincoln Enterprises."

Unlike dealers' rooms, costume contests, art shows and celebrity guests, one tradition of early conventions has faded with time: sing-alongs. "People wrote very good songs, set to common tunes, about the different episodes or characters. There were lots of songs about Vulcans. We would sit around in people's rooms with cans and cans and cans of Coca-Cola and sing them." The concept of the science fiction/fantasy songs (dubbed "filk singing" or just "filking" in mainstream sci-fi fandom, after a long-ago program typo for "folk singing") has survived, but it is much less apparent in *Trek* circles these days.

Just as interest in sing-alongs has waned, so too has interest among some of

Trek's earliest fans. After sustaining *Trek* through its long hiatus and paving the way for its revival, some people eventually moved on to new things, becoming increasingly less involved in *Trek's* new incarnations.

"The real problem was we wanted that stuff 10 years before we got it," says Langsam. "By the time the new shows came out, it was hard to regain that passion. We also got older, some of us got married, and that kind of takes up your time."

FUN IN THE, however, negates Langsam's fondness for those early days, nor fandom's role in *Trek's* success. Even though many early fans are no longer as active as they once were, she finds comfort, aptly enough, in the words of their favorite Vulcan.

"In 'The Enterprise Incident,'" says Langsam, "Spock says to the Romulan commander, 'The military secrets are fleeting, but we have shared something more lasting.' We always felt that that was what we had. I don't know whether it really lasted afterward, but while we were sharing it, it was wonderful. It was a circle that tied us together. And it was great."

Matthew F. Saunders is a freelance writer who, in addition to *Star Trek Communicator*, has contributed to *TV Guide*, *Cinefantastique*, *Sci-Fi Invasion!*, *Toons*, *"In" Power*, *InQuest Gamer* and other publications.



imperfect past

by Matthew P.
Reynolds

Author Greg Cox discusses the secret history of Khan and the Eugenics Wars



Forget what they taught you in history class. Ignore all the political rhetoric. And don't believe everything you see on TV. Throughout the latter half of the 20th Century, you were lied to and misled — even at war — and you never even knew it.

Confused? Don't be. Nor should you really blame the professors, politicians and media pundits who've led you astray. The truth is out there, and it lies squarely at the feet of one of *Star Trek*'s most notorious characters: Khan Noonien Singh. Whatever you do, though, don't call him a villain. While the genetically engineered Sikh and would-be tyrant may have ignited the secret conflict known

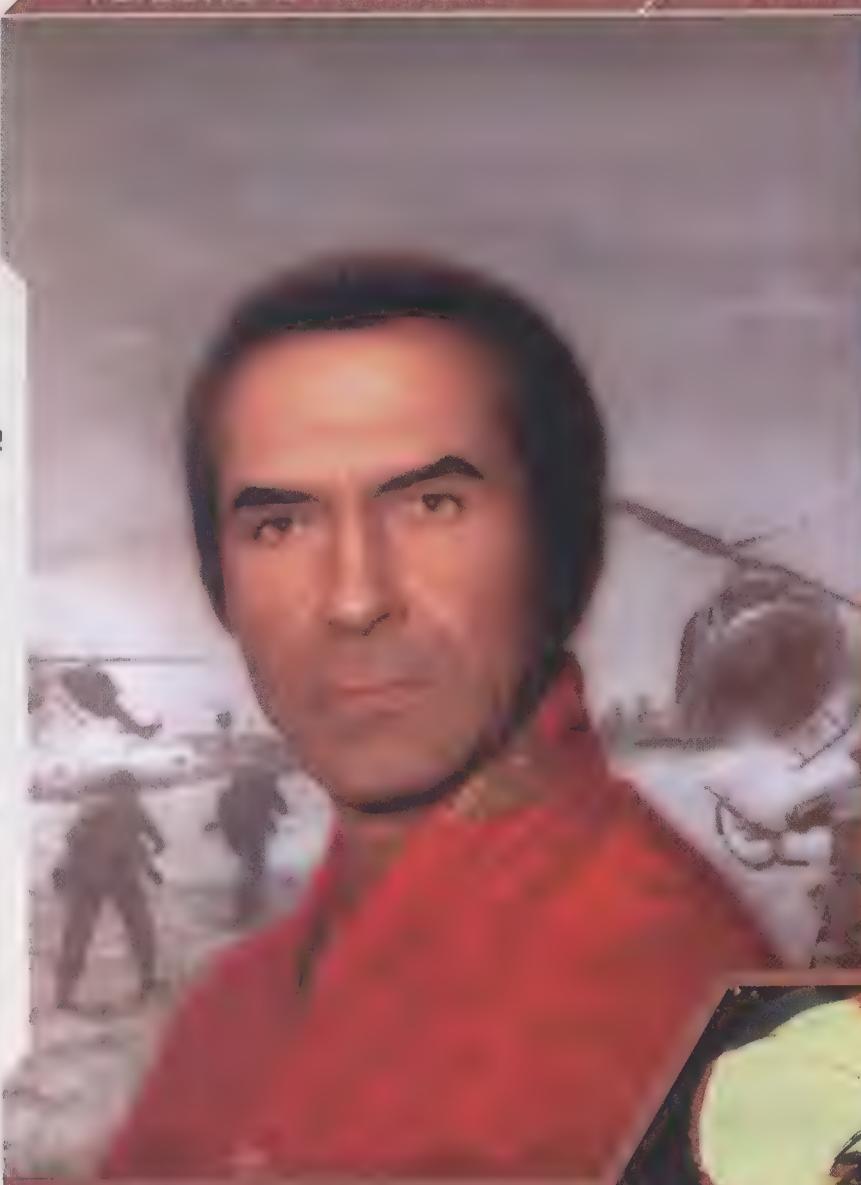
as the Eugenics Wars, his story, and the truth about the last half century, are far from black-and-white.

In black-and-white is exactly where you'll find that truth, however, thanks to Pocket Books' *Star Trek: The Eugenics Wars - The Rise and Fall of Khan Noonien Singh*. The two-part hardcover series, which began last July and concludes this April, is blowing the lid off the 20th century's secret history and Khan's heretofore unrevealed origins.

"Basically, this is the 20th century according to *Star Trek*," says author and frequent *Trek* scribe Greg Cox. "My mandate was to try reconciling real life with what we've all heard about Khan and the Eugenics Wars. I've always thought of the Eugenics Wars as the sucking chest wound of *Trek* continuity because we've now all lived through the 1990s, and where the hell were they?"

The seeds to answering that question, ironically enough, lay in one of Cox's previous *Star Trek* novels, the "Assignment: Earth" sequel, *Assignment: Eternity*. In a then relatively minor line at book's end, it's revealed that a time-travelling Gary Seven and Roberta Lincoln need to return to the 20th century because they play a crucial role in defeating Khan. "John Ordoover, my editor, read that line and said, 'Greg, you want to write that book?'" says Cox. "So, honestly, I unintentionally set myself up for it."

Volume One of the resulting series opens in 1974 with Seven and Roberta, following a framing device in which Captain Kirk must research the history of the Eugenics Wars when the Federation's long-standing ban on genetic engineering is challenged. While investigating the Chrysalis Project, a top-secret experiment »



to create genetically engineered humans, the duo discovers the four-year-old Khan and his superhuman brethren. Destroying the project and scattering the children around the world, Seven begins mentoring the young Khan, hoping to enlist the enhanced youth's help in his various world-saving missions.

"Khan is the one who seems to be the most promising," explains Cox, "which is why Gary Seven tries steering him to the right side, as it were. But it doesn't work and they have a terrible falling out over methods and philosophy. By the end of the book, Khan is warning Seven that with the fall of the Soviet Union [in 1989], he sees a power void that he can move into, so 'stay

out of my way or I'm gonna roll over your graves.'

April's Volume Two picks the story up in the 1990s and carries it through the *Botany Bay*'s launch in 1996. While not wanting to give too much away, Cox says there's a logical reason why a global conflict such as the Eugenics Wars was such a secret — and how Khan could rule one quarter of Asia, as revealed in "Space Seed," without the general populace ever knowing.

"We're working on the assumption that the Eugenics Wars were like *The X-Files*," reveals Cox. "It was a huge global



conspiracy, but it was to some degree covert and the average person didn't know about it at the time. In fact, Khan had his fingers into everything, but it wasn't necessarily on the front page of *The New York Times*. It was all top secret."

As a result, Cox has taken liberties with real-life events, reshaping them within this new context. What emerges is a vast web of conspiracy and intrigue that casts all we know about the world — *Trek* or real — into a whole new light.

"The thing down in Waco?" asks Cox rhetorically. "That was the Eugenics Wars. Any

number of small flare-ups, civil wars, crazed religious cults, bombings — those were all the Eugenics Wars. Even when I'm not using real events, I'm trying to be inspired by them so people will get the feeling of, 'Oh yeah, this is the sort of thing that was going on.' Plus, most of Khan's rivals are composites of real people who were running around and making the 1990s interesting, because we're told that the various genetic tyrants took to fighting among themselves."

For Cox, the challenge of seamlessly weaving fact and fiction together meant reviewing dozens of *Trek* episodes and movies, and researching everything from





20th-century history to genetic engineering to Indian and Sikh culture. "I saw it as an enormous crossword puzzle," says Cox. "I sat down with a list of *Star Trek* events and characters, and then a list of real-life historical events and occasions, and tried to get as many intersections as possible. I came up with a really huge timeline, which even includes dumb little things, like references to New Coke or making sure the right song is playing in the background at the airport."

It's also allowed Cox to pepper the books with dozens of character cameos from *Trek*'s various incarnations. Eagle-eyed readers of part one may have already spotted *Star Trek*'s Flint, *Star Trek IV: The Voyage Home*'s Gillian Taylor, *Star Trek: The Next Generation*'s Ralph Offenhouse and *Star Trek: Voyager*'s Shannon O'Donnell, to name but a few. "It's amazing how many *Star Trek* movies and episodes actually touch on the 20th century," says Cox. "Basically anybody who ran around in the 20th century pops up in these books briefly."

Key to the first book's success, though, was finding those real-world events that would mold the young Khan into the man he would become. Life was all too obliging. Cox found numerous incidents that intersected perfectly with his background, such as the anti-Sikh riots in New Delhi and the Bhopal chemical disaster, both of which found a young Khan caught in the middle of circumstances he couldn't control — yet. »

hard-copy missions

FEBRUARY

FICTION

ENTERPRISE-E

By Jeffrey Lang



PAPERBACK NOVEL
FROM POCKET BOOKS,
\$6.99

While investigating the mysterious destruction of a new android created by Starfleet, the *Enterprise* uncovers startling secrets about the history of artificial intelligence in the galaxy, and confronts beings who'll stop at nothing to control that knowledge.

ICE - ENGINEERING WONDERS

By Dayton Ward, Kevin Dilmore, Keith R.A. DeCandido and David Mack



PAPERBACK NOVEL
FROM POCKET BOOKS,
\$6.99

A collection reprinting the fifth through eighth *Starfleet Corps of Engineers* eBooks: "Interphase, Part 2," "Cold Fusion," and "Invincible," parts 1 and 2. The volume also features an S.C.E. Minipedia covering the first eight eBooks.

EBOOKS

ICE - EASY ASSEMBLY REQUIRED

By Scott Cienci and Dan Jolley

EBOOK FROM POCKET BOOKS, \$3.50

It's a race against time for the S.C.E. when they scramble to save the planet Keorga's largest city from being destroyed.

MARCH

FICTION



By Dean Wesley Smith
PAPERBACK NOVEL
FROM POCKET BOOKS,
\$6.99

When a crucial piece of technology be-

comes "lost" in a holodeck program, Captain Picard must resume the role of Dixon Hill and solve a hardboiled murder-mystery set in 1941 San Francisco in order to find it and save the *Enterprise-E*.

APRIL

ENTERPRISE-E

By Michael Jan Friedman

PAPERBACK NOVEL
FROM POCKET BOOKS, \$6.99

Paperback reprint of the 12-part serial that ran through the *Star Trek* novels during 1999. The story chronicles the formation of Starfleet in the wake of the Romulan War.

EBOOKS

ICE - A FRESH FAIRY

By Jeff Mariotte
EBOOK FROM POCKET BOOKS, \$3.50

A prison riot places Captain Gold in a difficult position when one of his old friends gets caught in the middle of a tense political situation, which may have life or death consequences. Author Mariotte was the editor of WildStorm's *Star Trek* comics.

APRIL

FICTION

THE DAY BEFORE BETAZED

By Charlotte Douglas and Susan Kearney
PAPERBACK NOVEL
FROM POCKET BOOKS, \$6.99

In an untold tale of the Dominion War set shortly after the *DS9* episode "Tears of the Prophets," the *Enterprise-E* leads a desperate campaign to reclaim the Dominion-occupied Betazed, homeworld of Counselor Deanna Troi.



"I looked around and asked, 'What could happen to Khan now?'" explains Cox. "Basically, I was looking for things to get Khan upset about, and why Khan

"In 'Space Seed,' Khan says that he 'offered the world order,'" says Cox in conclusion. "And that's the thing. Basically, Khan sees that the world is in aw-

"We're working on the assumption that the Eugenics Wars were like *The X-Files*," reveals Cox. "It was a huge global conspiracy, but it was to some degree covert..."

would-be unhappy with the sorry state of the world. I really didn't have to invent anything. I would just go through the research, and say, "Oh, well, here's an atrocity."

While Khan's origins and the truth behind the Eugenics Wars have remained a mystery until now, Cox hopes the books will help reinforce the simple truths we've always known. At his core, Khan isn't the bitter, half-crazy Khan from *Star Trek II: The Wrath of Khan*, nor is he like Seven, trying to correct the world's ills surreptitiously. The Khan Cox wants readers to rediscover is the Khan who's right or wrong — believes saving the world by force is noble, righteous and his only true destiny.

ful shape and, by virtue of his genetically superior brain, believes he ought to take over and run things himself. He has the best of intentions. Of course, we know what's going to happen to him, so there's a whole tragic element there. But here, he just wants to promote peace and prosperity, and stop all this horrible stuff that's going on in the world."

Matthew F. Saunders is a freelance writer who, in addition to *Star Trek Communicator*, has contributed to *TV Guide*, *Cinefantastique*, *Sci-Fi Invasion*, *Toons*, "In" Power, *InQuest Gamer* and other publications.

hard-copy missions

ST — THE ZINGARNS MEET THE KIRIAN AND THE FALL OF KHAN NOONUH-SINGH, VOL. 1

By Greg Cox

PAPERBACK NOVEL

FROM POCKET BOOKS, \$6.99

Paperback reprint of last year's hardcover revealing Khan's origin and the secrets behind the Eugenics War. Volume One costars Gary Seven and focuses on his investigation of the Chrysalis Project, the genetic engineering experiment that created Khan's super-race, as well as Khan's early years.

ST — THE ZINGARNS MEET THE KIRIAN AND THE FALL OF KHAN NOONUH-SINGH, VOL. 2

By Greg Cox

HARDCOVER NOVEL

FROM POCKET BOOKS, \$24.95

Part two of the series that reveals the secrets of Khan's origin and the Eugenics War. Volume Two focuses on Khan's rise to power, and Gary Seven's desperate struggle to defeat him and his army of supermen. Also available in AudioBook and AudioCD formats.

NON-FICTION

VOY — THE HOLOGRAMS HANDBOOK

By Robert Picardo with Jeff Yagher

TRADE PAPERBACK

FROM POCKET BOOKS, \$14.95

A humorous "life manual" for holograms from the actor who portrayed *Star Trek: Voyager*'s holographic Doctor. The handbook features a collection of essays, guidelines and comic insights, as well as cartoons illustrated by Yagher, on how to live as and properly treat — holographic beings.

EBOOKS

ST — CHIEF JARDON

By Ian Edginton and Mike Collins

EBOOK FROM POCKET BOOKS, \$3.50

The 14th in a continuing series of eBooks. No plot information was available at press time. ☀

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:: SOME BLOD ACTIVISION'S ARMADA ::

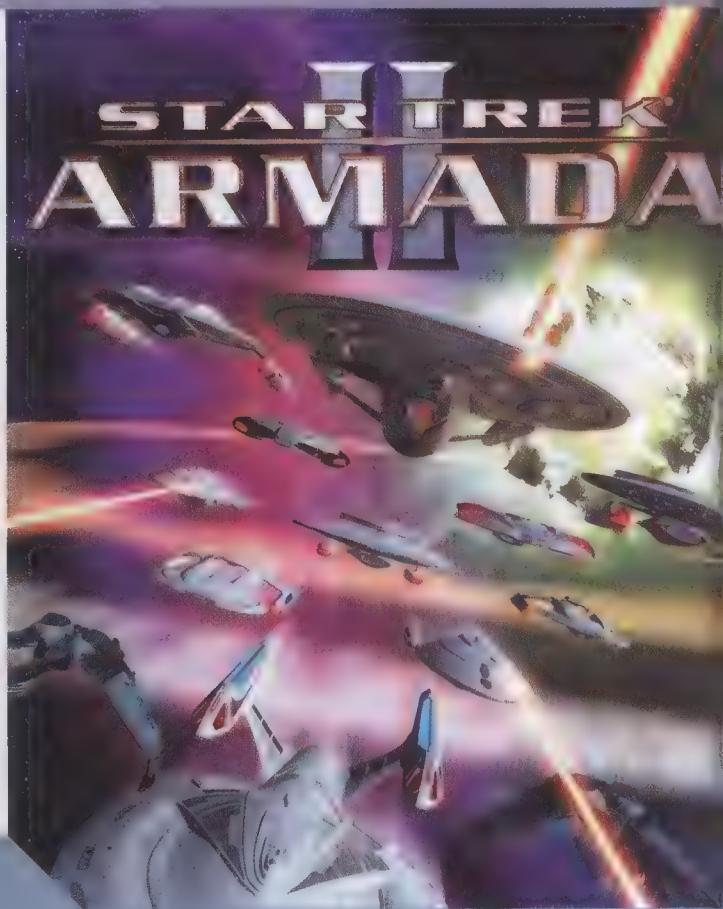
As *Star Trek: Armada II* hits stores this winter, fans of Activision's popular real-time strategy game *Armada* are finding its true-3D combat environment a welcome enhancement to the game's already cutting-edge graphics and top-shelf production values. Set in the timeframe of *Star Trek: The Next Generation*, *Armada II* pits players against a wide variety of aggressors including Cardassians, Borg, Romulans, and Species 8472. Players assume Federation, Borg, or Klingon affiliations, battling their enemies in three separate single-player campaigns.

This new sequel also allows a wide range of multi-player options, including two-to-eight-player competitions over LAN and the Internet and variations on the "Capture the Flag," "King-of-the-Hill," and "Co-Op" gameplay styles. Designed by Mad Doc Software, a studio comprised of team members who created the first *Armada* and former employees from Looking Glass Studios, it allows players to command from a 3D tactical view.

Like any good strategy game, *Armada II* provides an extensive set of challenges one must overcome. To help give players an edge in meeting those challenges, we turned to Doug Pearson, the game's producer, who offered a number of helpful tips.

IF YOU'RE GONNA FIGHT 'EM, YOU'VE GOTTA SEE 'EM

- :: If you can, always try to build a few Scouts and send them out to open the map as quickly as possible. Knowing from what direction your enemy will be coming, and where the available resources are, offers a big strategic advantage.
- :: Scout-class vessels have the widest sensor range of any ship in your fleet and, when properly equipped, can detect cloaked ships.
- :: It is helpful to gain line-of-sight from a Scout, while at the same time protecting it from defensive fire by moving it up to the ceiling of the map. This area is generally out of the range of phaser turrets built on the Zero Grid.
- :: If you have ships that can cloak, consider using them to explore the map, for they are less likely to be spotted and destroyed.
- :: Try parking a cloaked ship in your opponent's base to watch what he is building, scope out the defenses, and provide line-of-sight for your Artillery ships.



:: Consider using Scout ships as inexpensive mobile sensor arrays and "burglar alarms." Send them wherever you can't see, especially to choke-points and other areas your opponent will have to pass through to get to your base.

:: Group Scout ships with Artillery ships. This will allow the Artillery ships to see farther and hit more distant targets.



GATHERING RESOURCES ENSURES A HEALTHY CASH FLOW

- :: Collectors always orbit a moon in a clockwise direction. To gather dilithium more efficiently, place your refineries so that the loaded ships have the shortest, straightest path from the moon to the refinery entrance. This ideal location varies depending on which side you are playing. For example: when playing as the Federation, it is best to place the refinery above and to the right of the moon.
- :: Use three or four Freighters to efficiently mine a moon. That way, as soon as an empty Freighter leaves the refinery, a full one is ready to enter, ensuring an uninterrupted cash flow. But do not use too many, or you will have traffic jams, and idle Freighters waiting in line to gather ore or unload at the refinery.
- :: Always know where your next meal is coming from. Secure additional moons and planets before you exhaust the ones you are currently working.
- :: Always build a trade station if one is available. This will allow you to exchange one resource for another. If, for example, you have plenty of dilithium but are short of metal, you can easily sell off some excess dilithium and buy the metal you need.
- :: If you can build trade stations, consider building a pair and run cargo ships between them to generate extra latum. The farther apart they are, the more profit you make on each trip. In this way, you can create a steady inexhaustible supply of latum.



- :: You need resources to be strong, and so does your opponent. Disrupting his mining operations — and cutting him off from moons and planets — will hurt him by slowing or stifling his production capacity.
- :: Your mining operations are your lifeblood, so defend them aggressively. Their loss could knock you out of the game. Consider building two or three turrets to defend them, and stage your fleets so that you can warp in reinforcements quickly if needed.
- :: Never stop building until you run out of officers. If you have to stop building because you ran out of resources, re-read the tips above to increase your cash flow.

TURNING THE TIDE OF BATTLE IN YOUR FAVOR

- :: With ships that have a rearward firing capability, it is a good tactic to move them away from the enemy during battle. This will often string out the attackers, allowing you to destroy them in ones and twos rather than face them en masse. This can also allow the fleeing ships to hit their pursuers while escaping some or all of their return fire. This is a great equalizer.
- :: When fighting against ships armed with pulse phasers, keep moving. They have a difficult time hitting moving targets, and will generally miss as often as not.
- :: If the opportunity presents itself, capture your opponent's key structures rather than just destroying them. You then have the option of using them against him by providing you with new ships and stations — or simply imagine the look on his face as you decommission them and recover the resources for yourself!
- :: Often you can use a few inexpensive sacrificial lambs to eliminate an enemy fleet that is on Red Alert. Have a couple ships attack the enemy fleet and then run back to your base. The enemy fleet will then follow your ships straight into the teeth of your base defenses and get cut to pieces.

BY
JULIETTE MCGOWAN DRECHSLER

- :: Your base structures (especially your starbase) are a great source of crew when you are being attacked. If the enemy is trying to capture one of your base structures, or if enemy ships are in your base, use nearby structures to beam crew to friendly ships or stations to prevent capture and speed up repair. Also beam crew onto enemy ships whose shields have come down.
- :: You can often win a game right at the start by quickly building a small attack force and hitting your opponent's critical structures before he has his base defenses up. By the same token, however, your opponent might try the same thing, so don't get forget to get some ships and turrets made quickly, just in case.
- :: Build your base in the gravity well of a planet or black hole. This will prevent enemy ships from warping past your defensive turrets and striking sensitive rear echelon targets. It will also force them to move at impulse speed, which may give you time to warp in some defenders before too much damage is done.
- :: Other sacrificial lambs can be used when attacking enemy bases. Consider sending in a few fast ships like Scouts to attract the attention of defensive turrets while your attack fleet destroys them. Capturing a nearby structure such as a shipyard is also a good idea. Your new shipyard will draw the fire of the enemy starbase, allowing your forces to attack that starbase without taking fire themselves.



LESS IS MORE

- :: Sometimes, when attacking big targets such as battleships or starbases, using a lot of inexpensive ships in place of a few big ones can force the enemy to target each little ship individually. It takes time to kill them all off and, in the meantime, the swarm is hopefully doing a lot of sustained damage — and will often take out a critical system such as weapons or life support, which can end the battle quickly.
- :: Don't underestimate the lower-level Cruisers and Destroyers, especially in numbers. Armed with special weapons, they can be a serious threat.

**CULTURE-SPECIFIC TIPS****UNITED FEDERATION OF PLANETS**

- :: The Federation Defiant class is arguably the most powerful Destroyer in the game. In sufficient numbers, and especially when armed with Anti-Matter Mines, they can take down Borg Cubes and even starbases in no time! Never underestimate them.
- :: Having a Nebula-class science ship or two accompany your attack fleets, armed with Shield Disruptor or engineering team special weapons, can give enemy fleets a nasty surprise by either greatly increasing their casualties or greatly reducing yours.

The Federation Manheim Temporal Research facility is an excellent weapon. Here are some fun things to do with it:

- :: Cast the stasis field on enemy stations like refineries, research, and shipyards to halt progress for the duration of the effect.
- :: Cast the stasis field on enemy fleets, either allowing you to defeat them with ease, or preventing them from moving while you attack elsewhere.
- :: Cast the stasis field on enemy turrets and starbases to prevent them from firing, while you waltz in with your attack fleet.

KLINGON EMPIRE

- :: The venerable Bird-of-Prey is a very versatile unit early in the game. It can cloak and be used to scout the map and enemy bases. Cloaked fleets can wreak havoc on lightly defended targets. Their gravity mine special weapon, while causing no damage, slows enemy ships down substantially. Imagine the effect on the enemy's cash flow if all of his freighters suddenly got v-e-r-y s-l-o-w.
- :: Fleets of Vor'cha-class cruisers are to be feared. Armed with Polaron Torpedo special weapons, they can temporarily disable key systems on ships and stations such as weapons and life support to devastating affect — and, of course, they can cloak. Use these ships to soften up an enemy starbase before bringing in the heavy stuff.
- :: Fleets of SuQ'ah-class cruisers should be feared for another reason. Their Klingon Commandos special weapon allows them to capture enemy ships and stations intact without first having to batter down shields. Use groups of these ships behind your main assault waves to capture enemy research stations and shipyards while your opponent is busy defending his Starbase.
- :: The Koloth-class frigate is an essential part of any Klingon battle fleet. Its Weapon Enhancer field makes all of your ships more effective in combat. Be sure to park one near each of your starbases, too, as this will make them that much harder to take.



ROMULAN STAR EMPIRE

- :: Virtually all Romulan combat ships are equipped with a cloaking device. Skillful use of cloaking, even after the enemy researches Tachyon Grid technology, can help a Romulan commander keep his opponent off-guard and unsure how strong an enemy he is facing.
- :: At the start of the game, park a cloaked scout ship in your opponent's base. It will provide you with excellent recon information — until it finally gets discovered.
- :: Create small fleets of *Raptor*-class artillery ships, and keep them cloaked. Use them to target enemy sensor arrays, refineries, turrets, or any lightly-defended structures or stationary ships. Uncloak, fire, re-cloak, and move. If your Raptors get jumped, use their Myotronic Inhibitor to disable enemy weapons long enough to escape.

CARDASSIAN UNION

- :: Savvy Cardassian commanders would do well to use hit-and-run attacks using their Cruisers that possess cloaking technology early in the game. This is particularly effective in gaining the advantage against lightly defended targets such as outlying mining operations. The *Brinok*-class, with its Drone special weapon, is usually the ship of choice for these missions.
- :: Once your Advanced Research Facility goes up, things get quite interesting. Send *Kulinor*-class science vessels armed with their Shield Harmonics Disruptor special weapon to accompany your battleships, and watch the Starbases fall before you.
- :: The Dreadnaught Missile Super Weapon is powerful enough to destroy most stations with one hit, and can severely damage nearby ships and stations. But you will need to punch a hole in the enemy's defensive perimeter, or create a diversion, because the Dreadnaught is easily destroyed by turret fire.

**BORG COLLECTIVE**

- :: Assimilation weapons don't work on Species 8472, but they work quite nicely on everyone else, so be sure to assimilate, assimilate, assimilate. Fleets of Assimilators armed with special weapon are dangerous. A good Borg player can quickly siphon off the crew of an enemy ship or station and then transport crew back on to the derelict and take it over in less time than it takes to read this.
- :: It's all about the Cube. Build the Technology Assimilator. Capture enemy ships and decommission them in the Technology Assimilator. This adds their special weapons to your Cubes. Can you imagine facing fleets of Cubes armed with Corbomite Reflectors or Shield Inversion Beams? No? Well, neither can your opponent!
- :: Once you build the Technology Assimilator, research the Collective Hub. This allows you to fuse eight Cubes or Tactical Cubes into mammoth Fusion Cubes.
- :: Be afraid. Be very, very afraid.

:: The Shield Inversion Beam is a devastating special weapon. Research it, and not only will your Warbirds replenish their shields in combat, but a group of them can siphon off the shield energy of a starbase or Borg Cube in seconds.

:: For a very unpleasant surprise, have a couple *Shadow*-class science ships accompany your attack fleets, armed with Holo-Emitter special weapons. Then watch with glee as your opponents fleet attacks you, only to see his ships change appearance and begin attacking each other.

**SPECIES 8472**

- :: Species 8472 commanders know that building a Fluidic Rift generator right away gives them the ability to gate in *Frigate*-class vessels very quickly. This can tip the balance of power in favor of the mysterious aliens early on.
- :: The Cruiser's Psionic Disruption special weapon is amazing at stopping attacking ships in their tracks for a short time. This makes Cruisers an indispensable part of any Species fleet.
- :: The Behemoth is a powerful support ship. While it lacks the firepower of the larger Battleship, its Nebula Generation special weapon allows it to create a Fluidic Nebula which affords it temporary invulnerability from most conventional weapons and inhibits warp travel.
- :: The Behemoth's Transient Rift special weapon allows instant travel to any previously explored area of the map. This ship can pop up in places your enemy least expects it — which is perfect for ambushes, or for attacking valuable targets far behind the enemy's front line.
- :: Species 8472 Embryos don't require any Pilots to build. This allows you to build quite a few of them to hold in reserve in a safe place, and still have a full compliment of pilots manning your attack fleets. Then, if a battle goes badly, you can grab a bunch of reserve Embryos and tell them all to Evolve into a fleet of Cruisers. In a short time, you will then have a brand-new replacement fleet.

ABOVE ALL ELSE:

- :: Never forget the most important tip for this or any game: have fun and enjoy the ride! ☺

Special thanks to Michael Larson at Activision for his invaluable assistance.

In addition to his Rec Deck column, Rich Handley is a magazine editor in the imaging field and also freelances for sci-fi publications, including Communicator. To contact Rich with comments or suggestions about Rec Deck, email him at handleyr@optonline.net.

data access



...and just where were
the Organians?

This column is the first to cover any questions about the new *Enterprise* series, and it is also being written shortly before *Star Trek: Nemesis* begins its principal photography. So, if any of our information seems out-of-date, please remember that our lead time, like that of most columns, makes it difficult to be as timely or accurate as we would like to be.

Also, now that the release date of the DVD of *Star Trek: The Motion Picture* has finally passed, we can say how enthusiastic we had been about the project for months, and hope that those of you who have seen it agree that it was well worth the wait. Hopefully this will portend additional special releases in the future.

And, as this issue will arrive after the holidays, we hope everyone had a good time and that this year will be less eventful than the last one! Now on to your questions!



In the original *Star Trek* series episode "Errand of Mercy," the Organians wouldn't permit the Federation and the Klingons to engage in any type of battle or acts of violence against each other. But in the beginning of the *Star Trek: Voyager* episode "Prophecy," the Klingon ship fired upon *Voyager*. How is this possible, when the Organians forbid violence between the two empires?

JUSTIN ROBINSON
JOHNSTOWN, OH

We're surprised it has taken this long for someone to ask this question. The movies and more recent series have all shown conflict between the Klingons and the Federation, despite the Organian Peace Treaty and Gene Roddenberry's wishes.

(EDITOR'S NOTE: Of course, there was always that Klingon D-7 firing on our heroes in third season's "Elaan of Troyius"...)

However, it's a little late now to change any of that, so let's just say that since *Voyager* took place on the far side of our galaxy, they were too far away from the Organians to be noticed. As for the new series, *Enterprise*, no such constraints will apply to them, as the events of "Errand of Mercy" won't happen for more than a hundred years.

I am 13 years old and in the eighth grade, and I have watched *Star Trek* since I was six years old. I would like to tell you how happy I am that *Voyager* ended the way that it did, I was very pleased. I would also like to say that I am very excited about *Enterprise*, but I am still sad that *Voyager* ended. I would like to know if it would be possible that some of the guest stars from the episode "Equinox" might appear on *Enterprise*?

JESSICA JENNINGS
PLANT CITY, FL

Although it is possible that some of the guest stars from the episode "Equinox" could appear on *Enterprise*, it is highly unlikely that they could play the same characters. However, if we've learned anything writing this column for more than 15 years, it is that nothing is impossible, at least not in Star Trek!

Where can I find dates for Star Trek conventions, other than on the Internet (I don't have easy Internet access)? Also, do you know where I might find a copy of Leonard Nimoy's book *I Am Not Spock*? I've read *I Am Spock*, and it makes many references to his first book.

RACHEL S. JONES
REEDSVILLE, PA

The best source of convention listings for not just Star Trek but for all genres is Con-Temporal Convention Listing, the monthly publication from Pegasus Publishing in Sherman, TX. You can call them toll-free at (888) 673-4782, and annual subscriptions run \$40 (worth it for fans who like to travel to conventions).

(EDITOR'S NOTE: Stay tuned next issue for a surprise in this area, Rachel! — L.N.)

As to *I Am Not Spock*, the book hasn't been in publication for quite some time, but you can usually find a copy in the dealers' room at larger conventions, or other collectors' sources such as eBay.

I know that Vasquez Rocks was used for the scene in "Shore Leave" where Kirk fought with Finnegan, but where was the location for the beautiful lake where McCoy sees the White Rabbit and Alice? George Takei says that it was filmed in Africa USA in the San Fernando Valley, but no one I've checked with knows anything about it. My second location question is where was the ranch-like property used in "This Side of Paradise"?

GUY THORPE
WEST HOLLYWOOD, CA



We spoke with original series producer Bob Justman, who told us that "Shore Leave" was indeed filmed at Africa USA, a 1,000-acre park (complete with lions, tigers and elephants) north of Los Angeles, not too far from Vasquez Rocks. The park no longer exists, and hasn't for a long time, which is probably why no one you checked with has ever heard of it.

As to the location used for "This Side of Paradise," Bob said that it was probably one of the various studio ranches that existed at the time in the Agoura Hills area, north and west of Los Angeles (he wanted to say that it was the Paramount Ranch, but he couldn't be certain, as he'd used so many of the ranches in that area over the years).

I was recently watching the original series episode "Spock's Brain," and noticed that the actor who played the Morg who was by Kirk and company looked familiar. Could that have been Jim Henson, creator of the Muppets?

JONATHAN HAYES
HICKORYVILLE, TN

There is nothing in Jim Henson's biography to suggest that he ever acted in an episode of *Star Trek*. The Morg in question is listed as having been played by actor James Daris, who also appeared in episodes of *Land of the Giants* and *Mannix*.

In issue #134 you made an error in stating that Robbie the Robot made his first



appearance in *Forbidden Planet* (you're not the first to get this wrong). *Forbidden Planet* was his first color appearance, but he'd appeared earlier in a black and white episode of *The Twilight Zone* and also on *Lost In Space*.

RORY B. SHARP
TENNESSEE COLONY, TX

Sorry, Rory, but you're understandably confused. Robby was created for *Forbidden Planet* (1956) and wasn't seen on *The Twilight Zone* until five years later or on *Lost In Space* until five years after that. If my guess is correct, you grew up with a black and white TV (as did I), so were unaware of how old *Forbidden Planet* was.

Robby (the correct spelling) was also seen in 1957's *The Invisible Boy*, where he was once again 'voiced' by Marvin Miller, although, as in *Forbidden Planet*, he was uncredited. And yes, there was someone in that costume: Frankie Carpenter and Frankie Darro took turns playing the robot.

In the TNG episode "Yesterday's Enterprise," we see Captain Rachel Garrett and Lieutenant Richard Castillo wearing the movie uniforms, but not the ribbed-collar turtleneck that was normally worn under the uniform jacket. This looked odd to me, and I was wondering if they simply forgot them, or didn't have time. Do you know?

JENNIFER FORDE
OCEANSIDE, CA



As we recall, the decision was made to forgo the turtleneck to create a new look that would be halfway between the movie uniforms and the *Next Generation* uniforms. Considering that the *Enterprise*-C and her crew were from 22 years in the past, this made sense, and we saw the

look again when we met Wesley Crusher's father, Jack.

Years ago there were Internet rumors about re-doing the special effects for the original series' episodes on DVD. Was there any truth to them?

JIM WONG
SAN LEANDRO, CA

We've had this question before, but it's worth responding to again. The cost of redoing the effects on just one episode of the original *Star Trek* series would be astronomic (pardon the apparent pun), and redoing the effects for the entire series would cost more than producing the original series did.

However, as the cost of CG effects continue to fall, and the programs become more and more sophisticated, who knows ... it may one day be within the realm of possibility.

That's it for this issue. We hope that you will continue to watch Star Trek's newest venture with an open mind, and remember that after the events of *Star Trek: First Contact*, the time-line will never be the same!

***Raphaël has been working with me since March of this year, helping out at conventions in France, Italy, Germany and Austria. He recently stayed with me here in L.A. for five weeks, where we appeared at**

events in San Jose, San Antonio and Honolulu. His passion for Star Trek and knowledge of the series have made him an invaluable assistant and friend, and I hope to work with him more in the near future. Thanks, Raphaël! ♦



building treknology

science and technology as portrayed in Star Trek: believable, but not necessarily real

the benchmarks of now, then and later

People born near the dawn of the 20th-century are living witnesses to the most profound technological changes in history. In a hundred years, they saw a world move from gaslight to atomic-generated electricity, from horse-drawn carts to high-performance automobiles, from chalkboards to laptops, and from air balloons to space travel.

Even so, most of the practical "high technologies" we're familiar with are all products of the last 60 years or so. Yes, we can occasionally trace antecedents much farther back—look at the 15th-century workbooks of Leonardo de Vinci for example, the "analytical engine" (a precursor to the computer) described by Charles Babbage in 1837, or the torrent of late 19th century patents by Thomas Alva Edison.

Still, at the root of all technology is a perceived need, an insight into the way the world works, or a vision of what might be possible. Any of these, though, is useless without an opportunity to act, and

that often means resources. Was it da Vinci's fault he was born in the 15th century—into an age of brass and wood and stone? Imagine if he'd lived even four centuries later; the face of modern technology would certainly be far different than what we know today.

Slipping even farther back, we can only wonder what the world might be like today had the ancient Greeks moved the scientific process beyond merely contemplating it to practical experimentation, or if the early Chinese had seen both gunpowder and movable type as more than curiosities. If they had, we might easily have been spared the intellectual withering of the Middle Ages, shaved perhaps a thousand years off our technological learning curve, and right now might be seriously on our way to the stars. Speculation is always fun for those long winter nights or lazy summer afternoons.

Unfortunately, technological development is far from a linear or isolated process. High technology, especially, is not created in some exotic scientific vacuum,

but in the fluctuating and shifting real world of economics, politics, morality and ethics. It's influenced at virtually every turn by a complex set of ever-changing factors, and variables—any one of which may speed it along, kill it completely, or send it careening off in some unforeseen direction. We should know. We live with the consequences of those variables every day, for good or for ill.

Technology aside, we might also argue that our ancestors probably weren't then "ready" to apply these innovations within their societies, and only developed them as they could deal with them. It's a nice idea, but hardly the truth—our technologies are developing far faster than our cultural or social institutions possibly can, and getting everyone up to speed is probably our species' most critical challenge. As H.G. Wells so aptly put it, human history becomes more and more a race between education and catastrophe.

Gene Roddenberry's seminal vision suggested that catastrophe might be avoided. Every show added to our growing comprehension of a peaceful, technologi-



cally sophisticated spacefaring society, and with that came a sense of consistency that seemed to ring true to our sensibilities. The first Star Trek series mesmerized us with its view of 23rd-century technology, from transporters to phasers, and everything in between.

Star Trek: the Next Generation brought us up to date, so to speak. By the 24th-century, we've seen how the treknology of Kirk and Spock's era had matured. We saw bigger starships with faster warp speeds, of course, and now shuttles with true warp capacity. PADDs became smaller and more sophisticated. Communicators and phasers were more discreet. Transporters were more efficient. And we had new devices as well ... "holodecks", for example, that opened whole new realms of possibility.

As entertaining as they were, neither *Star Trek: Deep Space Nine* nor *Star Trek: Voyager* were able to substantially push that technological envelope. Both series took place in roughly the same time period as *TNG* and, because of that, shared a level of technology that became both very familiar and at times very predictable. There were some enhancements, of course — *DS9's U.S.S. Defiant*, for example, which seemed to synthesize every primary aspect of treknology into one lean mean fighting machine. Other developments, such as quantum torpedoes, improved holodecks, *Voyager's* bio-neural gel-packs, and the

EMH program, all demonstrated a still vibrant technology, though where it was going or how far was perhaps an unanswerable question.

Enterprise, the fifth Star Trek series, gives us a brand new benchmark when considering treknology. For the very first time, we can look more critically at where some of those technologies came from, how they evolved over the succeeding 200 years, and speculate on where they might go beyond that. Set in the middle of the 22nd-century — halfway between *First Contact* and the Original Series — most of the treknological coda we've come to take for granted is either new, just being tested, or not even on the drawing board. However you look at it, it'll be an intriguing Trek.

Let's start with the namesake for this newest leap to the stars — starship NX-01: *Enterprise*. Just slightly beyond experimental, it's our first serious vehicle for exploring the interstellar neighborhood. A tiny ship by 24th-century standards, it's about 190 meters long — only about 63 feet longer than the *Defiant*, and from

our first real look at it back in August (exclusively on the cover of the COMMUNICATOR #134, thank you!), most of that difference is probably taken up by its twin nacelles. As far as mass goes, its 80,000 tons is about 82% of the mass of a Bajoran assault vessel. It's definitely a lightweight as starships go, and as starships go (I knew you had to ask!), it's rated at just a bit over Warp 5.

Now this is an intriguing number, because it opens a curious speculation about the limits of treknology. It took Earth a hundred years to move from Zefram Cochrane's Warp Factor 1 (the speed of light — one billion kilometers per hour) engine to a Warp 5 (229 billion kilometers per hour) prototype — an improvement factor of 500 percent looking at Warp, and over 23,000% if we look at actual speed.

Over the next 200 years, Federation technology would effectively nearly double warp capability — from 5 to 9.2, before it saw the Warp Factor 10 "wall." We moved from 229 billion kilometers per hour to a staggering 2.07 trillion kilometers per hour. By example, that's the difference in cutting the travel time across our solar system from three minutes ("Neptune and back in six minutes!") to 20 SECONDS! Time it out; it's all a little intimidating to contemplate.

CONTINUED ON PAGE 86



great material continuum



Along with the December announcement of Art Asylum as the new Star Trek action figure toy licensee (see special feature), Paramount's Viacom Consumer Products has also disclosed other two companies behind

clude both *Enterprise* and *Star Trek: Nemesis*.

Steve Charendoff, president of trading card maker Rittenhouse Archives, adds more details of the 2002 line to what he revealed last issue about April's new *Voyager* trading card set—including an *Enterprise* trading card set that is currently slated for a July release.

"Clearly, the first *Enterprise* set will focus on the first season," Steve told me. "There are typically 22 episodes in a season, so normally, what we do when we do one season at a time like this is to dedicate three cards to each episode, much like our *Farscape* sets." He also says that there will be plenty of extras.

"Our goal would be to have some costume cards, and we would certainly have what I expect to be plenty of autograph cards," according to Charendoff. "Normally, what we strive for is to have at least one and sometimes two of what we call 'super value' items—either an autograph or costume card—and we usually try to have at least one of those things guaranteed in every box. We haven't gotten far enough down the road to know exactly what those things will be, but that's the intention. We also plan to have some cards that have some original artwork on them, so that should be interesting."

Charendoff says that collectors can also look forward to an *Enterprise* preview set of six or nine cards being made available prior to the release of the full *Enterprise* set. Also, he says Rittenhouse is working on a *TNG/Nemesis* set that hopefully will be available a few weeks before the release of the tenth Star Trek feature film.

"In order to accomplish two things—to make the overall product much more spectacular, and at the same time, celebrate the 15th anniversary of *TNG*—what we may do is to go back and do a 15-year retrospective of everything that's related to *TNG* and those cast members. Obviously, there has been a lot that has changed over 15 years. That may be a good time to revisit that, and allow us to put two sets in one."

• NEW NAMES BEHIND TREK TRADING CARDS, COSTUMES



Charendoff also said that Rittenhouse is being careful not to simply retrace the steps taken in previous Star Trek trading card sets, as evidenced by the chase cards they plan to have available in their *TNG/Nemesis* set. "We've started doing some things with double-signed cards that have been very, very popular," says Steve. "The double-signed William Shatner/Leonard Nimoy card in the Star Trek 35th Anniversary is very, very hot. That is the most valuable autograph that I've ever marketed under the Rittenhouse banner."

As this article goes to press, that dual autograph card is selling for anywhere between \$335 and \$500 on eBay.

To stay up-to-date with Rittenhouse's plans, visit the company website at SciFiHobby.com. ☀

Disguise has been the Master Costume Licensee for the past ten years for Walt Disney Enterprises, and it holds similar licenses with companies like Dreamworks, Nickelodeon and Marvel Comics. Now, in 2002, the company is bringing its years of experience to bear on the Star Trek license with some innovative ideas, according to company vice president, Steve Stanley.

"We are not going to leave any of the franchise alone," Stanley asserts. "There are fans for all of the Star Trek series out there, and we will look to cater to both the hardcore fan as well as to the more casual fan."

Initially, Disguise plans to release *Enterprise* and *Nemesis* costumes in 2002, expanding into other Star Trek series in future years. The 2002 line is expected to include "Standard" uniforms at a lower price, as well as "Replica" uniforms for collectors at a higher price. "We're looking at doing Replica uniforms for Captain Archer, Sub-Commander T'Pol and Commander Charles 'Trip' Tucker" in 2002, Stanley told me.

From a collector's standpoint, there needn't be any concerns regarding the accuracy of these Replica uniforms. "We have been very fortunate to have been hosted by the actual costume designers for the *Enterprise* TV series," Steve told me. "They have permitted us to borrow some of the costumes, and we have full fabric swatches from everything. They have been very hospitable and very helpful."

In fact, Disguise is working so closely with Paramount that Stanley speculates, "In some instances, we may be [obtaining] the fabric from the same sources as the cos-

tumers." At a lower price than the Replica line, shoppers will find Disguise's Standard line of Star Trek costumes for Archer, Tucker and T'Pol, crafted out of non-Replica fabrics. "For *Nemesis*, we're looking at doing both Replica and Standard uniforms for Picard, Data and Riker."

All their costumes will be offered in sizes through XXXL for adults, and in children's sizes — perhaps Archer and Tucker — for 7 to 10. Although the retailers that may carry *Enterprise* costume lines were not definitively set at presstime, Stanley tells me that they have already had "positive reaction" from such retailers as Party City, Spencer Gifts and Gags & Games, and "we will be firming these as time goes on. We're also hoping that particular comic book shops will be interested in carrying them, and certainly, they will be available on most all online venues."

Stanley says that Disguise also plans on doing exclusive costumes. "We're actively in discussion with Paramount right now on two or three costumes to launch as the first exclusive product, and we're discussing having certain products exclusively offered either at certain conventions and/or through *Communicator* and The Fan Club. We are looking at Klingon uniforms as a potential exclusive for the end of 2002, and we are currently under discussion to launch our exclusive product offerings at Gen Con 2002."

"We were delighted to have our design team able to view the first Klingon female appearing on *Enterprise* when we attended the studios the week before Thanksgiving," Stanley discloses. "We're very

delighted to see that the Klingon uniforms are not the same as they have been, this [*Enterprise*] being a prequel. They have some distinctive points of difference, which will be pretty cool."

Further, Stanley says that Disguise is creating accessories including "Klaang Klingon masks and Silik Suliban masks," as well as "makeup kits with prosthetics for both Klingon and Suliban, and a T'Pol makeup kit." In addition, he says that they are also "discussing a line of limited-edition collector masks that will be offered on a multiple display. Imagine a mannequin head mounted on a bronze plaque with an inscription, and the very detailed vinyl mask fits on that mannequin head. It can be removed and it can be worn, but when not worn, it is literally a limited edition display piece. We're very fired up about that. It really has not been done before."

Overall, Stanley is pretty thrilled to have landed the Star Trek license. "It's a very, very exiting time for Star Trek, and *Enterprise* has opened up a realm of new possibilities. The Paramount licensing team has been very aggressive in clearing the marketplace of a lot of the older styles of product and merchandise out there, and it is very welcome to be coming into the marketplace where it is today. There is so much excitement about the new series, and many fans are really appreciative of how the whole licensing program is being conducted. We look forward to offering them the quality, fun, accurate replica merchandise that will be forthcoming."

For more information, visit the company on the web at Disguise.com. ☐

this just in

Just as this issue was going to press, news arrived of another all-new member of the Star Trek merchandise family.

Versaly Games, Inc., a mobile entertainment company that publishes and distributes interactive games, digital pictures, audio and video clips, and other fun-to-use content for mobile phones, has obtained a license

from Viacom Consumer Products to distribute Star Trek ringtones, images, sounds, audio and video clips and other entertainment content. Included in the deal are all four completed Star Trek series as well as the existing nine Star Trek films. More on these products and plans next issue!

A Iso, sadly, Palisades Marketing, LLC

be proceeding with the Gene Roddenberry/Captain Kirk action figure set planned for 2001, the 35th anniversary year for Star Trek.

"Unfortunately, since we were unable to complete it by year's end," said Palisades president Mike Horn, "we decided not proceed with the action figure since it had missed its window of opportunity and no longer seemed appropriate." ☐

Art Asylum Photos



art asylum



■ BREAK PREMIER STAR TREK'S NEW FIGURE, TOY LICENSEE SHARPS UNFINISHED PLANS

After a hiatus of nearly two years—and to the delight of collectors everywhere—Star Trek action figures will again be gracing store shelves in mid-2002, Paramount's Viacom Consumer Products has announced. Art Asylum is the company that has been awarded this license, and it plans to hit the ground running with several series of seven-inch action figures this year.

"Our whole staff is really psyched about the new series, and so we're launching the line with *Enterprise*," says Adam Unger, vice president at Art Asylum. The debut line is Broken Bow Series I with six figures: Captain Jonathan Archer, Sub-

Commander T'Pol, Ensign Travis Mayweather, Lieutenant Malcolm Reed, Silik [the Suliban] and Klaang [the Klingon].

Expect to see the *Enterprise* crew clothed in their shipboard uniforms in Series I, and each of the six will come packaged with appropriate equipment. Broken Bow Series I should be appearing in stores in late fall of 2002.

By winter 2002, Unger says that "We are looking to do Broken Bow Series II." This series will consist of four crewmembers (Captain Archer, Sub-Commander T'Pol, Commander Charles "Trip" Tucker III and Ensign Hoshi Sato) in Away Team

uniforms, along with a Nausicaan and an Andorian alien figure.

Closing out 2002, Art Asylum is considering the release of a *Star Trek: Nemesis* line of figures for Series III, to roughly coincide with the release of the tenth Star Trek feature film.

As Far as the appearance of these figures is concerned, consider this description from Art Asylum's president and founder, "Digger" Mesch: "There will be all the standard articulations: elbow, knee, ankle, ball joint shoulders, etc. But as we do with all our lines, there will be unique movements that are a product of unique

situations for each of the characters. For example, the current clothing they wear doesn't really lend itself to the traditional hip articulations of any sort, so we're using different material in different sections so we can create articulations under the clothing so as not to affect the aesthetics of the piece."

As to why Art Asylum decided upon a seven-inch size for these figures, Mesch explains that "It's just the size that I think works best for the production side to have a shot at replicating what we do. The smaller the figure, the harder it is to get it right. The paint operations always suffer the smaller the figure — the iris of the eye is a good example of this."

In addition, Unger disclosed that Art Asylum plans to issue its seven-inch line of Star Trek action figures in two different versions, and the company distinguishes between them as the "Mass" version and the "Specialty" version. What characterizes the Specialty version is the planned inclusion of interactive bases with the figures that can be used to create a play environment.

"There are four Bridge pieces that come in the first series of Specialty figures," Unger says, "and Klaang and Silik

will be packaged with an Interrogation Chair." Collectors can look forward to lights and sounds as features of the bases that are included in the Specialty versions.

"We just want to give [retailers] the opportunity to suit their customers' needs," he explains of the dual line. "Hey, if you want a figure that retails for \$9.99, we'll give you the best-looking figure that's ever been done for Trek and we'll give you some cool accessories, and you'll have your basic figure. But for the people who are willing to get on-board with us in the Specialty range, to see the interactive bases that we're going to do and who really want to make playsets and bridge designs, then we have something for them, too."

The company will probably have more information about which store chains are showing interest in carrying each line of figures following Toy Fair 2002 in mid-February, where Art Asylum plans to unveil its *Enterprise* line to retail buyers and media members.

Art Asylum's product line is not limited to seven-inch action figures. As a matter of fact, Unger says that the license they have been granted is very comprehensive.

"Paramount is not using the term 'Master Toy License' anymore," Unger notes, "but for all intents and purposes, we really are the master toy [licensee] for figures, ships, weapons, role-play — everything as it relates to the toy side." Unger says that their license includes "vehicles, ships, and figures from 1" to 18" covering all Star Trek series and films."

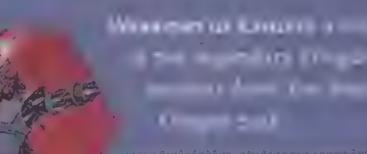
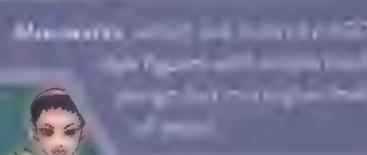
As a result, they also have plans to release two role-play weapons and one ship in conjunction with Broken Bow Series I. "Role play [for Series I] is now a two-pack with the Phase Pistol and the Communicator in their respective holsters," he says. "As of this moment, we are doing the new *Enterprise* in the

For the distant future, Art Asylum has created a three-year plan that will introduce new lines of merchandise to the Star Trek collecting public. Although future plans are always subject to change, Unger says that some of these new product lines may include:

18-INCH ASYLUM ULTIMATE FIGURES, fully

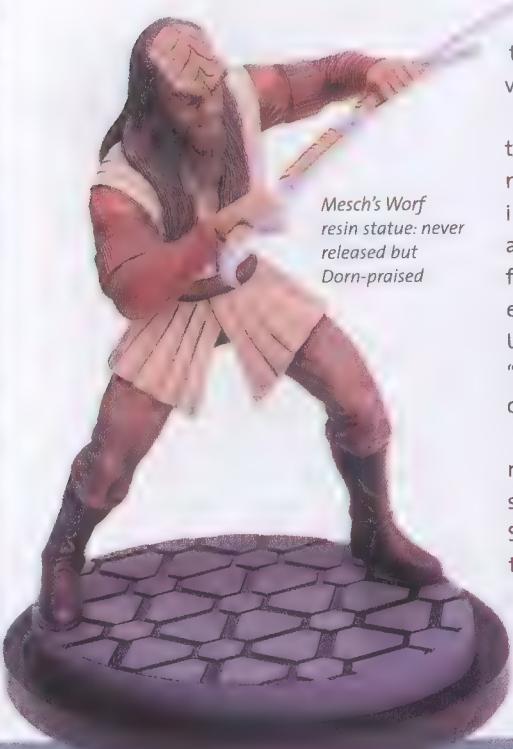


"N' THE BOX" FIGURES, possibly Borg and Klingon, equipped with lights and sound



same scale as the Playmates ships so the collectors can round out their collection in this size. It will have mostly the same electronics — we like the Playmates ships and won't change too much for this one."

However, Art Asylum has some interesting plans for future ships. "Our goal down the line is to be able to do the ships in scale to each other, so the collector can really put their ships in a diorama sense as they would really appear in space," Unger



Mesch's Worf resin statue: never released but Dorn-praised



says. "We are also playing with infrared technology with the working title 'Ship to Ship,' where the ships would recognize each other and act accordingly: one fires, the other sounds like it got hit, with the Captain's voice, etc. This would most likely start in 2003."

Collectors will most likely find the figures in Art Asylum's Star Trek line to be extremely accurate representations of the actors themselves, as Art Asylum has enlisted the services of a company called Gentle Giant and its scanning technology.

"They are a dynamic company that is doing some amazing things with the latest technology as it relates to product and video games," Unger says. "We have a great relationship with them."

"Since they have all the scans from the cast of *Enterprise*," Unger says, "we are working closely with them for this line. Having the exact dimensions of the characters, including their heights as they relate to one another, is amazing. We also had them scan all the weapons and props so that we can output them in different sizes for different toys." For instance, they can be output larger for live role-play props, or smaller and used as accessories to the action figures.

Following that, the sculpting begins. "It's just up to Digger and crew to bring the magic, the life from those scans," says Unger. "That's the key, and it all depends upon who is using the scans. Bringing the artistry of Art Asylum together with the superior technology and resources of Gentle Giant is a pretty formidable team."

Art Asylum has an impressive pedigree in the action figure arena, as a development house for Toy Biz's *Lord of the*

Rings line and for ToyCom's Space Ghost figure, as well as being the manufacturer of figures based upon *Crouching Tiger*, *Hidden Dragon*, Bruce Lee, Eminem, and "N" The Box figures of rockers Alice Cooper, Ozzy Osbourne and Rob Zombie. As a matter of fact, collectors of Playmates' products may already have some of Art Asylum's work in their collections, as they are the sculptors-of-record for Playmates' Alien Combat Borg and Klingon figures, for their 12-inch Gorn figure and for their 4.5-inch Species 8472 figure which appeared with Harry Kim in a two-pack.

In addition, Mesch personally sculpted a never-released Worf rendering for the Playmates Latin Edition resin statue line that, according to the company, drew actor Michael Dorn to comment that it was "the best likeness I have ever seen in a licensed Worf product."

Look For much more information on Art Asylum's plans for the future of its Star Trek merchandise on the company's website, ArtAsylum.com, by the time this article is in print.

For more information on the Gentle Giant scanning process, find them on the web at GentleGiantStudios.com. ♦



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Fan Focus



CHERI WESSELS VETERINARIAN



HOW HAS STAR TREK AFFECTED YOUR LIFE OR CAREER?

It was the characters that made the biggest impression on me; real people with virtues and foibles you could care about from week to week. My favorite from that very first episode onward was Doctor McCoy — my mentor, soul mate and father figure. Now I'm a veterinarian — the closest thing to a doctor of *all* species you can become on this planet. (At least for now.) Thanks to Star Trek, I also began my lifelong hobby of writing fan fiction, making up new adventures for the *Enterprise* to entertain myself after the show was canceled.

DID THIS STEM FROM A SINGLE MOMENT OR WAS IT ONGOING?

Mostly an ongoing process. It wasn't that Mr. Roddenberry's future was some idealized Pollyanna utopia. The scripts dealt with social unrest, war, bigotry and race hate, overpopulation, pollution and the threat of planetary holocaust — all problems I had in my own "real world." By setting these problems in alien cultures and on distant planets, *Star Trek* achieved the

highest goal of science fiction: an examination of the human condition, in an objective "scientific" way.

DO YOU RECALL WHEN YOU REALIZED YOU BECAME A FAN?

I've been a Star Trek fan from the very first episode. I was 16 years old, the country was in the middle of a social upheaval over Vietnam, and my dad was over there. Torn between family loyalty and peer pressure, I found a wonderful haven in *Star Trek*.

WHAT IS THE REACTION OF YOUR FRIENDS, FAMILY AND /OR CO-WORKERS?

My mom did (and does) think I was crazy to sit home watching a silly TV show when I could have been at a high school football game with my friends. She never quite understood that while *Star Trek* was on, I WAS spending time with my friends. Like many military brats, I moved a lot. No matter where I lived, my Star Trek pals were always there for me. Co-workers have always been ready to razz the discovery that I'm a "Trekkie." Now that Star Trek has survived for 35 years, 6 TV series, 10 movies and a huge publication and collectibles industry, there isn't any serious teasing anymore. The old stereotype of an immature nerd who needs to "get a life" is a dim ghost. Even people who don't "get" Trek "get" success. It's good to be vindicated: "see, I TOLD you there was something special about this show!"

SHARE YOUR FAVORITES.

Because I started with Classic Trek, it will always be closest to my heart. It took me several years to warm up to *The Next Generation* crew, but once they hit their stride, that show produced the best social commentary episodes of all Trek. I loved *Deep Space Nine* from the start and I still miss its complexity and style. *Voyager* has had a few fine episodes, but the show on a whole has been far too much a "family behavior

manual" for my taste. If I were the Starfleet officer choosing the captain I'd most like to serve under, Benjamin Sisko has my vote. His maturity, humor and dedication to his family make him my second-favorite Star Trek character.

HOW BIG OR HOW SMALL IS YOUR "ACTIVE" FANDOM?

I used to attend conventions when they were smaller and more "personal." I was lucky enough to have a premier seat the last time DeForest Kelley appeared in San Diego, with a second row vantage of his Southern gentleman charm and wit. I haven't written a Star Trek story in quite a while, although I do read the novels and selectively collect memorabilia. I have a complete comic book collection, most of the books and manuals, some of the dolls, some of the model kits, some of the figures and all of the videos. I get to Las Vegas a few times a year and never miss going through Star Trek: The Experience. Through the years I've gradually made myself all of the uniforms. Yes, I've worn them in public — but never, EVER on jury duty!

HOW LONG HAVE YOU BEEN AN OFFICIAL FAN CLUB MEMBER AND WHAT IS YOUR FAVORITE PART OF COMMUNICATOR?

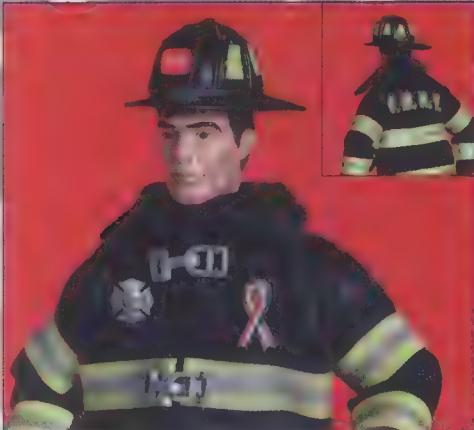
I was a member of the original Lincoln Enterprises Star Trek fan club, and I've belonged to The Official Star Trek Fan Club since the beginning. My favorite parts of *Communicator* are Data Access and Sensor Readings. ☺

As our Fan Focus honoree this issue, Cheri receives \$50 in shopping credit at Starfleet Supply. If you or someone you know of any age deserves recognition for being affected in a big way for good by Star Trek, then answer the questions here, include age, address, phone and/or email, and mail to: Fan Focus, 15250 E. 33rd Place, Aurora, CO 80011. If possible, please enclose at least one non-original, non-returnable photo or digital file (300 dpi) of the subject.

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Final moments of a different
time—Strange New Worlds



Distaste for the Vulcans seems to be common among Star Trek races.

CONTINUED FROM PAGE 29

that developed over the final few years of the show. Romulans viewed the Dominion as so great a threat that after initially planning to collapse the Bajoran wormhole to prevent a Dominion invasion ("Visionary"), the Romulans actually joined the Klingon-Federation alliance after being unwittingly duped to do so in "By the Pale Moonlight."

Star Trek: Voyager was the first series since the original *Star Trek* to feature a Vulcan character in its main cast: security officer Tuvok, played by Tim Russ. Russ brought a finely-honed recreation of many of the characteristics Leonard Nimoy displayed in his Spock performance to Tuvok, and as a full Vulcan Tuvok was largely free of the invasion of human emotions frequently brought into play to add stress to Spock's character. Tuvok was depicted as a family man whose lengthy Vulcan lifespan allowed him to serve in important positions on several starships, including the U.S.S. *Excelsior* under the command of Hikaru Sulu ("Flashback").

The question of whether or not Vulcans are capable of lying is an important, implicit issue in the *Voyager* series due to Tuvok's infiltration of the Maquis, whom he served for an extended period as a spy for Starfleet. In fact, Spock shows himself capable of considerable obfuscation as early as the original *Star Trek*'s "The Menagerie," but in *The Wrath of Khan* Lt. Saavik indicates astonishment that Spock lied and Spock himself insists he cannot lie in *Star Trek IV: The Voyage Home*. In *Star Trek VI: The Undiscovered Country*, Vulcans are depicted as being able to

forcibly extract the thoughts of other Vulcans, as when Spock uses a forced mind meld to interrogate Valeris (Kim Cattrall).

THE FIRST BILGE of a new decade have brought a renewed focus on these two twin species, so alike and yet so different. Romulans and Vulcans were virtually absent from *The Next Generation* theatrical films, although the latter's historic introduction to Earth provided the resolution and the title of *Star Trek: First Contact*. *Star Trek: Nemesis* looks to bring the Romulans back with a story that focuses on Romulus and its sister planet Remus (See page 22).

And the examination of Vulcan characters and culture, long a sidelight on *Star Trek: Voyager*, has been brought to the fore in *Enterprise*, which will provide an unprecedented glimpse into the early, post-“first contact” relationship of Vulcan and Earth. Like Kirk's original starship, Captain Jonathan Archer's *Enterprise* NX-01 features a Vulcan science officer, this time a full Vulcan female named T'Pol (Jolene Blalock). While early *Star Trek* episodes (in particular "Balance of Terror," "This Side of Paradise" and the later "Day of the Dove") depicted a certain amount of human bigotry aimed at Vulcans, the new prequel series posits a distinctly suspicious and wary early relationship between Vulcan and Earth as the Vulcans shepherd humankind's initial steps outside their solar system.

T'Pol is depicted as a Vulcan openly displeased at the thought of serving on a starship run by humans. In return, her com-

mander, Captain Archer, is deeply suspicious of the Vulcans and resentful of the restraints they have placed on the human exploration of space. In "The Andorian Incident," the blue-skinned Andorians are shown as having an even greater animosity for the Vulcans, whom they suspect of spying on them from a Vulcan monastery. (In fact, distaste for the Vulcans seems to be common among Star Trek races.)

The monastery, P'Jem, provides an unusual glimpse into Vulcan religious practices, with large sculptures of Vulcan faces and hidden underground burial caverns in which Vulcan bodies are displayed in a semi-mummified form, standing upright. In the episode we also learn that Vulcans actually are spying on the Andorians with a massive underground technological installation, although to what ends we aren't told.

Subsequently in "Breaking the Ice," we learn that like Spock with T'Pring, T'Pol must deal with a traditional arranged marriage as a far-flung space explorer.

Unlike Tuvok, T'Pol has been placed at the same central troika of series characters that Spock was, with her position vis-a-vis Archer and "Trip" Tucker equivalent to Spock's relationship with Kirk and McCoy. With the ultimate relationship of human and Vulcan a benevolent one, we can rest assured that the journey depicted in *Enterprise*, however troubled it may be, will ultimately show humans and Vulcans growing to trust one another.

Now as for those Romulans ... ☺



CONTINUED FROM PAGE 38

esting I'll do it," he explains. "It's fun work. It's also very convenient work for me. It's the kind of thing I can schedule on my own time. It doesn't take away from other things I want to do."

Right now, that means his major creative thrust: photography. "I do a lot of black and white fine art photography," Nimoy says. "I have a book in the works now that will be published sometime next year. It's a book that will be called *Shekhina*, about the feminine presence of God." (Many of the images in the book can be seen now on his website, www.leonardnimoyphotography.com)

Although nearly four decades of Star Trek have brought Nimoy fame, fortune, and memories, the loss of good friend and



castmate DeForest Kelley is still on his mind. "He was a great friend, a great gentleman who was always easy to be with and easy to talk to," he recalls. "He was always reassuring, just like the voice of a wise old uncle. He was somebody you could look up to and take good advice from. And he had been around for a long time and had a lot of good professional experiences. He had a very calm lifestyle. He had a very calming influence on all of us. He was a key player in the chemistry of the original cast and is very sorely missed."



Yes, Nimoy has adjusted to his life as a modern icon, loved by millions around the world. Most of us can't imagine anyone else playing Spock besides Nimoy — and the actor is just fine with that: "I don't mind. If I walk down the street and someone yells 'Spock! I'm perfectly happy with that."

Or, as he put it another way in the 1996 autobiography *I Am Spock*:

"I don't hate the Vulcan. In fact, I've always been downright fond of him, and as I mentioned in *I Am Not Spock*, if someone came up to me and said, 'You can't be Leonard Nimoy anymore, but you can be anyone else you want,' I wouldn't hesitate a beat with my answer. I'd want to be Spock. I like and respect and admire him." ☀

RUSS: CONTINUED FROM PAGE 44

show like that is kind of cool. To some degree, a lot of it seems like a blur; it went by so fast, so quickly. But I think that by the end of the series, just by virtue of what he had gone through, that people would be able to see him in a different light."

Since Tuvok was often a supporting player and not the focal point of the A- storyline, in the early years Russ often found himself concentrating on perfecting the subtler aspects of being Vulcan, including speech and movement.

"Those are the things that I had to focus on and make sure I had right, because the character has a very narrow spectrum of visual behavior in public when he's around other people," he explains. "Vulcans stand a certain way, they walk a certain way, they carry themselves a certain way, and they speak a certain way. And these kinds of things are what we're consistent with when it comes to their culture and species. We tweaked a few things

CURTIS: CONTINUED FROM PAGE 49

I think there is a bit of envy in us. (Vulcans) have the ability to be able to think so objectively and intellectually. We would all love to be more rational and less emotional."

For many of those who really enjoyed Saavik, there is the question of whatever happened to her — apart from numerous versions in comics, novels, and fan fiction.

"I think it would have been interesting to pursue a relationship between Saavik and Spock, and the possibility to have an offspring," she reveals. "That struck me as an interesting thing to play as an actor. Saavik could have achieved all kinds of things. It has been very unfortunate that the character just got left in the dust. I wish there would have been a better finality to that character, or at least a more exciting way to leave her."

Still, Curtis says she can't complain about being part of the Star Trek family at all, especially its Vulcan wing. "It is really a rare opportunity that many actors never get to experience," she says. "It has been so good to go out and share time with the people who really appreciate Star Trek and me. As long as I can do it, I will. The fans are really beautiful and intelligent people." ☐



here and there, tweaked the language every once and a while, and used contractions more often than not. We'd tweak little particulars about certain decisions and choices the character would make at different times, but basically we did remain pretty consistent to the way they are. And all of those physical points are definitely things that have to be carried through — you never saw him with his feet kicked up and lounging around in a casual manner." The decision to introduce contractions was a conscious and deliberate one, according to Russ — and reflected Tuvok's comfort

zone with his own 'inner Vulcan.'

"It's just that it's a distinguishing characteristic or marker," he notes. "There was no firm rule in terms of dialogue and dialect and the way

Vulcans speak. They don't have to use words without contractions — and the fact that he's been working in and around human beings for many years. Also, unlike Spock — who was half human and half Vulcan, and felt he had to prove that he was a pure Vulcan — my character was already Vulcan, and could therefore forgo that kind of scrutiny. He was very comfortable being Vulcan — and we demonstrated this in a number of episodes; that he could feel at least somewhat more comfortable or understanding or tolerant in or around human beings. I think he just settled into a very easy sort of groove, if you will, in the way that he behaved and the way that he spoke."

That easy groove is what enabled Russ to glide through his seven years as a Vulcan at 'high speed' with ease — and no fear of crashing. ☐

MONTAIGNE: CONTINUED FROM PAGE 51

But the experience has given way to pleasant memories for the actor, who now teaches computer science at a California high school. He even has his own website at <http://home.mindspring.com/~montaigne>.

And as for his missing an opportunity to inherit the role of Spock, Montaigne says it was but one roll of the dice in the crap shoot that is Hollywood.

"There is a very fine line between being a successful actor and being a star. Not too many people could have done what he did with the role," he says of Nimoy. "I tried to play Stonn as the same kind of stoic character as Leonard did with Spock, but I found it almost impossible. I'm too animated an actor. It's very difficult to play a role unemotionally. People might think it's just as well that Leonard came back." ☐

LINVILLE: CONTINUED FROM PAGE 53

wrapped onto a model of me, showing how they were going to do the dress. I said 'no, no, no, that's not me.' I walked over and took this big piece of fabric and threw it over one shoulder, draped it down like a toga, and pulled it under my leg, and then up around and tied it. I told him that was the way it needed to be. I couldn't believe that he made it like that!"

Even 33 years later, Linville still is amazed by the whole Star Trek phenomenon. As with most actors who guest starred in the classic series, "The Enterprise Incident" ranks as one of her favorites. "It has been a great surprise, I think, to everybody," she notes. "Certainly for me. I was in the third season; we all thought that it was over. And, of course, it has turned into a phenomenon that the whole world knows about, not just the fans of the late 1960s." ☐



star trek update

LOGAN: CONTINUED FROM PAGE 46

what Logan describes as a tragic dichotomy in Star Trek.

"The two races are a dark mirror of each other," he says. "The Romulans have dared to embrace the violent, deterministic side of their personality. I admire them on that level, but they are out-and-out villainous. The essence of Vulcans is that they do have emotions, they just don't show them. They are a very sad race. They had to bury their emotions just short of tearing each other up. They are so complicated. This makes them compelling persons to portray."

"For Spock to face a Romulan must bring up such painful echoes of what could be, considering what the race came from," says Logan. "It makes Vulcans more powerful and more poignant when they realize what they have chosen to give up to follow the teachings of logic."

Yet Romulans are compelling to portray as well, says the writer, noting several memorable and dynamic performances during Star Trek's history. Among them, he says, are Carolyn Seymour as Commander Toreth in the *ST:TNG* sixth-season outing "Face of the Enemy," Joanne Linville as the unnamed Romulan commander in the original series episode "The Enterprise Incident," and, chiefly, Mark Lenard as a bird-of-prey commander, also unnamed, in "Balance of Terror."

"Look back to the Romulans as we saw them on the original series," Logan says. "Mark Lenard's performance is so complex and so tormented. He is so aware of just what is going on. The first Romulan captain we ever meet is a tragic character. Can you say that about the Klingons until we get well into *TNG*?"

Ultimately, says John Logan, defining Romulans might easily be done within the context of another ancient and heritage-honoring race in Star Trek: the Klingons.

"With the Klingons, it's 'I don't like you, so I'll kill you with my bat'lath.' With the Romulans, it's 'I don't like you, so I'll befriend you until you give me the information I want, then I'll slowly poison you so you die while I'm three parsecs away,'" says Logan and laughs. "They are super subtle." ☀

CONTINUED FROM PAGE 11

lives in Chicago, but we are on the phone with each other every day.

WHEN DOES SHOOTING END?

Shooting ends in early March. We're getting close to halfway done.

IS THE RELEASE DATE STILL AROUND THANKSGIVING?

I don't know. I keep reading about other movies — whether it's James Bond or Harry Potter or the next *Lord of the Rings* — I keep reading about movies that are opening around Thanksgiving or Christmas. As to when the studio is going to release this film is hard to say.

DO YOU THINK THE MOVIE COULD GET PUSHED BACK BEYOND THIS YEAR?

I don't believe so.

WITH REGARDS TO THE VULCANS IN ENTERPRISE AND GIVING THEM A KIND OF TWIST IN BEING ANTAGONISTS IN THE NEW SERIES. HOW DID YOU COME UP WITH THE IDEA TO WRITE THEM IN THAT WAY?

Well, in *First Contact* the Vulcans were the ones who made first contact with humanity so it seemed a logical step that a hundred years go by and the ones who are kind of frustrating us by slowly giving out small bits of information would be the Vulcans. They are not villains; they are just mild irritants to us. In fact, we just finished an episode that we are cutting right now that has to do with a bunch of Vulcans we run into that have been attempting to exist without using the traditional Vulcan methods of holding in their emotions. It's a very interesting story that obviously deals with T'Pol; I also would not be surprised that, within the next six to twelve months, we will have our first run-in with the Romulans.

THE RATINGS FOR ENTERPRISE HAVE STAYED VERY GOOD: THE DEMOGRAPHICS HAVE BEEN AS GOOD AS BEFORE. I WOULD IMAGINE THAT UPN IS VERY HAPPY WITH THE SHOW.

Yes, and now with a new group at UPN we are hopeful that the show is going to get a little bit better promotion and that can do nothing but help.

FANS LOVED THE EPISODES WITH THE ANDORIANS. DO YOU HAVE ANY INTENTIONS ON BRINGING BACK OTHER SPECIES WE HAVE SEEN ON PREVIOUS SERIES SUCH AS THE FERENGI, GOORN, OR TELLARITES?

We are shooting a show with the Ferengi right now. We are going to be seeing the Andorians again in a show that will be broadcast soon. And, as I said earlier, I also think that we will undoubtedly be running into the Romulans at some point.

WILL THIS SEASON END WITH A CLIFFHANGER?

Brannon and I have been talking about that and I think the answer will most likely be "yes."

ANY THOUGHTS ABOUT ANY NEW RECURRING CHARACTERS COMING ALONG OR PERHAPS ANY MAJOR TECHNOLOGICAL BREAKTHROUGHS WE'LL SEE HAPPEN?

We're discussing all of that, but nothing specific in any story development right now. But in the show that airs tonight ["Silent Enemy"], we deal with some of that in the area of weaponry.

WHATEVER HAPPENED TO THE STAR TREK IMAX FILM?

There is some discussion about doing an IMAX version of *Star Trek IV: The Voyage Home*. The original IMAX project that you and I have discussed before, though, is at the moment on a very, very back burner.

CAN YOU EVER SEE RE-DOING OR ADDING ANOTHER ADVENTURE TO STAR TREK: THE EXPERIENCE. WHICH WOULD UPDATE IT?

There are discussions about doing that right now, as a matter of fact. There are talks about perhaps splitting it in half and keeping the existing ride in place and adding something new. I'll keep you updated on that. ☀

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building treknology

CONTINUED FROM PAGE 73

Even so, it raises an intriguing question. Given that tremendous first leap in warp capability — nearly 500% — what took everyone so long to get to 9.2? By all rights, given the history of technological advances, we should have reached 9.2 within a decade of the NX missions, not over a hundred years later. Yet the record is clear: by Kirk's era, starships might make Warp 8 in extreme situations, but cruised at Warp 6 — only slightly better than their NX ancestor. Given another century (and a convenient recalibrating of Warp speed), normal cruising speed was still rated at Warp 6 (though it was still nearly twice the speed of "old" warp 6), and maxed out somewhere around Warp 9.2. Yes, the mass carried had grown substantially (from 80,000 tons, to well over 4.5 million tons of a Galaxy-class ship), but weight per se is immaterial in space. Sometimes you can have the illusion of progress by merely moving the goal posts.

The point, though, is that in a span of three centuries, from *Enterprise* NX-01 to NCC-1701-E, we've seen the Federation hit a massive dead-end in warp technology, and we can only speculate why. It may be that warp drive was one of those technological anomalies that no one quite knew how to modify. Neat, but every discussion of warp principles and known treknology suggests that improve and modify the technology was essentially *all* that Federation engineers did, not challenge or push it.

Here in the 20th century, we see the same complacency over fission versus fusion energy. We could have moved ahead with fusion research far earlier, but everyone (at the time) was satisfied with fission, and that's where we're still stuck

today, six decades later. Unfortunately, now we know just how dangerous fission is, and we either have to abandon it, or make the next great leap forward.

That's a lesson we can apply to warp. We now know it, too, can be dangerous (see "Force of Nature", *TNG*), and now that we know it also has limits, we either have to devise new technologies, or rethink whether we want to back off and be content with where we are technologically. Retrenchment, though, is never a viable alternative for a healthy, optimistic culture — ours, or the Federation. Transwarp drive (whatever THAT is), slip stream, synthetic wormholes or some variant of Iconian transporter technology ("Contagion", *TNG*) might be the eventual successor, but the fact is, we aren't going much further with warp, period. Good thing we didn't buy stock in the company.

By Picard's era, the Milky Way is barely 10% explored, even with the discoveries *Voyager* made. 90% is still a complete unknown. For the crew of *Enterprise*, that universe is almost a 100% unknown, as is the treknology it'll take to explore it. This time we're all on a new learning curve, and it'll be a roller coaster ride to remember. Join me. Go discover your universel ♫

Terry Ray Hiller is the original concept creator of the internationally celebrated educational exhibit, "Star Trek: Federation Science," and is a trained design analyst. A former manager of the Oregon Museum of Science and Industry, he currently lives in Portland, Ore.. He has been a Star Trek fan since the show first aired in 1966. While he can't answer every note, he can be contacted at treknologist@netscape.net.


**hailing
frequency**

CONTINUED FROM PAGE 8

When *TV Guide* featured far more information regarding the new series *Enterprise* than the *Star Trek Communicator* I had to seriously consider my renewal. Think about it. You (the fan club, the magazine, etc.) are Star Trek and here was some grocery store tabloid that warped past your meager coverage of a much anticipated event.

Your recent edition of *Star Trek Communicator* dedicated to the new series *Enterprise* has certainly made amends for any shortcomings in the past. I beg for your forgiveness and ask that you keep those issues coming.

DEAN PUTT
LITITZ, PA

(EDITOR'S NOTE: *Dean, you're forgiven! Glad we made you a convert — and know that while that was a special issue with an awful lot of extra time, energy and angst involved (and that while we have to get around to a lot of diverse interests with the space we have) we will always try to bring you both what you expect and what you never expect!* — L.N.)

... I have a lot of friends who are interested in Star Trek but too afraid to watch because they have never seen the shows. They are too afraid they won't understand it without seeing all the other stuff first. The great thing about *Enterprise* is that people like these friends will be able to start getting into Trek and not have to have the rest of the information.

ELISE MICHELLE RODGERS
LITITZ, PA

(EDITOR'S NOTE: *And that last tidbit is exactly what Rick and Brannon had hoped for, Elise — and the ratings seem to bear out that your new-viewer friends are not alone.* — L.N.)

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Leaping to Conclusions

In your article concerning Scott Bakula you noted that Dr. Samuel Beckett couldn't leap outside his own life time. However this is contradicted by the fifth season episode "The Leap Between The States" (airing third before the series finale "Mirror Images") in which Sam leaps into the life of his own great-grandfather, Captain John Beckett, U.S.A. of the Army of the Potomac.

That episode establishes the fact that Sam can leap outside his own lifetime as long as the person he leaps into shares his genetic code. In other words, Sam can leap outside his lifetime as long as it is along his own bloodlines.

This means that if, say, a certain starship captain whose initials were Jonathan Archer were in any way, shape, or form related to Sam, then Sam could conceivably leap into the said Captain Archer.

While this does sound implausible, remember that Sam did apparently father a daughter named Sammie Jo during one of his leaps, so it could be possible that Captain Archer could be Sam's great-great-grandson (Of course this is also figuring in that *Quantum Leap* and *Enterprise* are both in the same universe, which admittedly they are not — but why spoil the fun?)

SCOTT MCCLENNY
NEWPORT, WA

(EDITOR'S NOTE: *Why, indeed, Scott. Of course, we have enough problems keeping up with the intricacies of the latter universe you mention, much less the former. But thanks for the note — all the Leapers were probably right with you on this one.* — L.N.)

HAILING THE HAILING AND MAILING FREQUENCY

Last Word



I recently had a wonderful conversation with one of the founding fathers of Star Trek. Bob Justman is probably one of the best-kept secrets in the saga's history. While many fans know his name as associate producer/co-producer on the original series and supervising producer on *The Next Generation's* first season, many still do not know how important a role he played in bringing *Star Trek* to life. He has only appeared at a handful of Star Trek events yet he is one of the few people still around who was actually there from the very beginning of both the original series and *The Next Generation*, and has a wealth of amazing stories that have yet to be told. While he had the opportunity to reveal much of his story, along with co-writer Herb Solow, in the 1996 book *Inside Star Trek*, Bob never tires of pulling some great "making of" Star Trek stories out of his hat.

"In the beginning, John D.F. Black was the associate producer for story and script, I was the associate producer for everything else, Gene was the producer — and that was the staff!" Bob recalls. "There was no one else — no other producers, period! I grabbed everything in sight to do because there was no one else to do it! Anything that wasn't spoken for I took over. I dubbed many of the episodes. I pre-planned everything I could think of. If there was a problem I had a solution — it was my job to make sure each episode got made as efficiently as possible. I made comments on all of the scripts. I was hiring all the directors and all the composers. But it was a challenge and I loved it."

Being Gene Roddenberry's right-hand man brought a tremendous amount of responsibility and stress. Yet, through it all, Bob remembers Gene as a gentle giant.

"I look back on my relationship with Gene and, in all the years I knew him, he never once yelled at me. He was a very soft, easygoing guy. He never raised his voice. His eyes would twinkle. I would pull



the most impossible stunts on him and he never got angry."

As the third season began, Bob became disillusioned in the scripts being produced for the show, the budget had been cut, and Gene Roddenberry was acting only as a consultant. Bob decided to leave the show but remained in contact with Gene throughout the years, hardly dreaming he or anyone else would be back on board the *Enterprise* again in a weekly series.

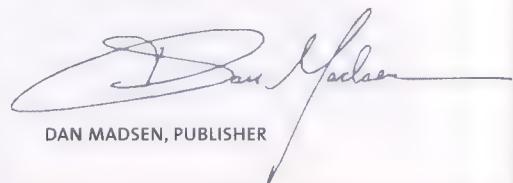
In fact, in 1987, Bob made perhaps his greatest single contribution to Star Trek over its 35-year history. The story of Bob being transfixed with Patrick Stewart amid a cast at a UCLA reading and declaring to his wife Jackie in the next seat that "I think I just found our new captain" is well documented. What may not be as well known is the three-month battle to secure Patrick after that — with none other than Gene himself, who wanted an actual Frenchman in the role. Finally, Bob's reverse psychology and a little tantrum — not to mention a shoot only two weeks off and no other suitable candidates — got Gene to see the light and agree to Patrick.

"One of the first things we did was send for Patrick's hairpiece," Bob continues with a laugh. "We didn't know if the studio would be able to handle a bald lead for the show. We thought that maybe we should introduce the studio to Patrick with his hairpiece on. Patrick opened the box that had just been sent from London which

had his hairpiece and looked into a mirror to put it on. He turned around to face us and to every man we all shouted 'Take it off! Take it off!' It looked terrible. We finally took him up to meet the Paramount brass, bald and all, and he passed with flying colors. They loved him!"

Bob recalls his days on *The Next Generation* as the best working experience of his life, but they were to be his last. After he had helped his friend launch the second TV voyage of Star Trek, he retired from show business. Today, Bob leads a quiet life with his wife in California, enjoying his extensive wine collection. However, he says he would love to do a few new conventions and share some of the stories of his years with Star Trek which have never been told before. As one of the builders of the empire, he reflects with fondness and warmth on his days helping Gene Roddenberry steer the good ship *Enterprise*. But the legacy he helped build is still going strong, and Bob foresees many more years of adventures.

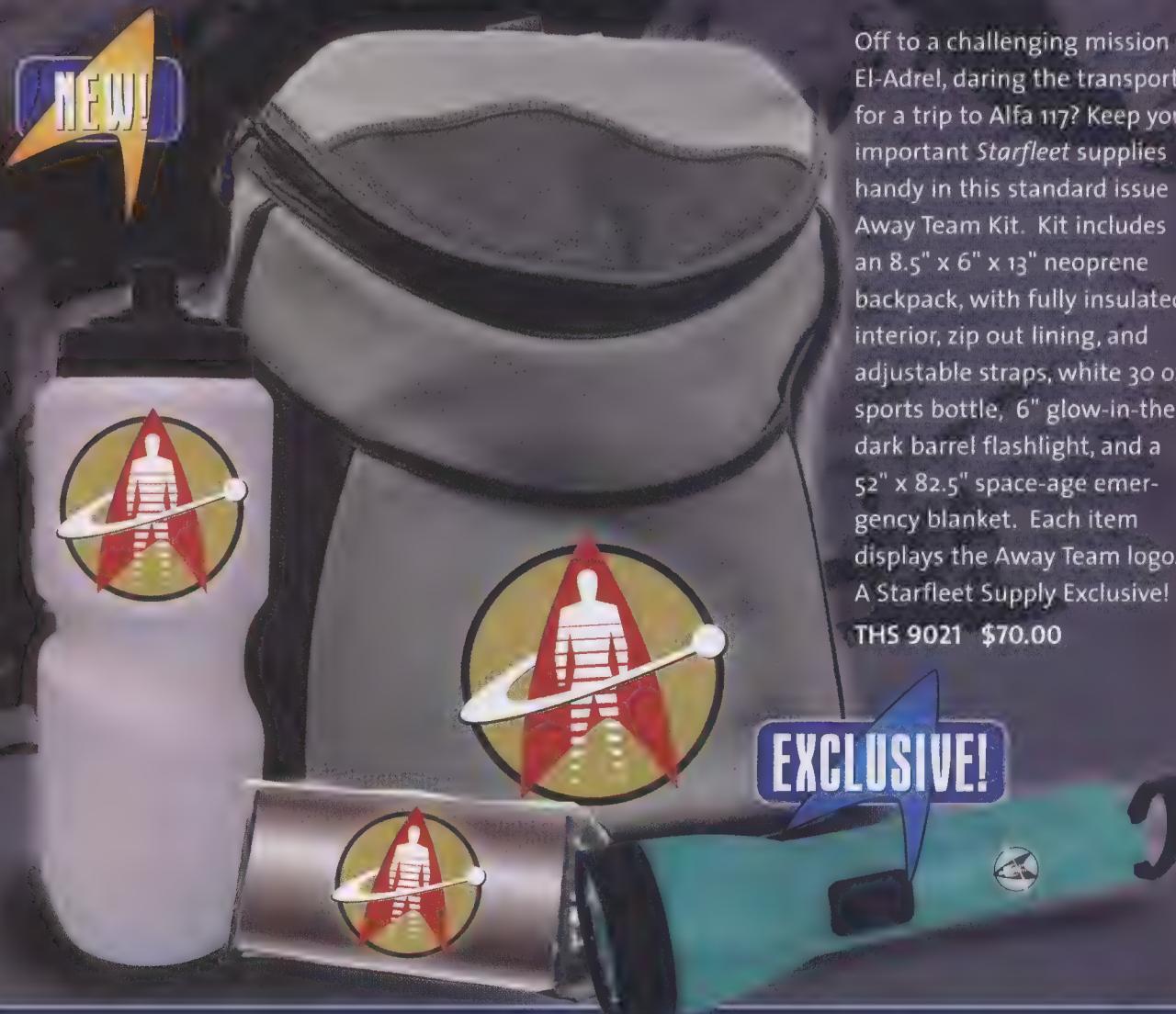
"Star Trek has legs," he concludes. "The new show, *Enterprise*, is a big hit. Rick Berman is doing a great job. I'm glad I helped launch a legacy that is still alive today. It was a lot of hard work. I wouldn't want to go through it again, but I'm glad I did it!"


DAN MADSEN, PUBLISHER

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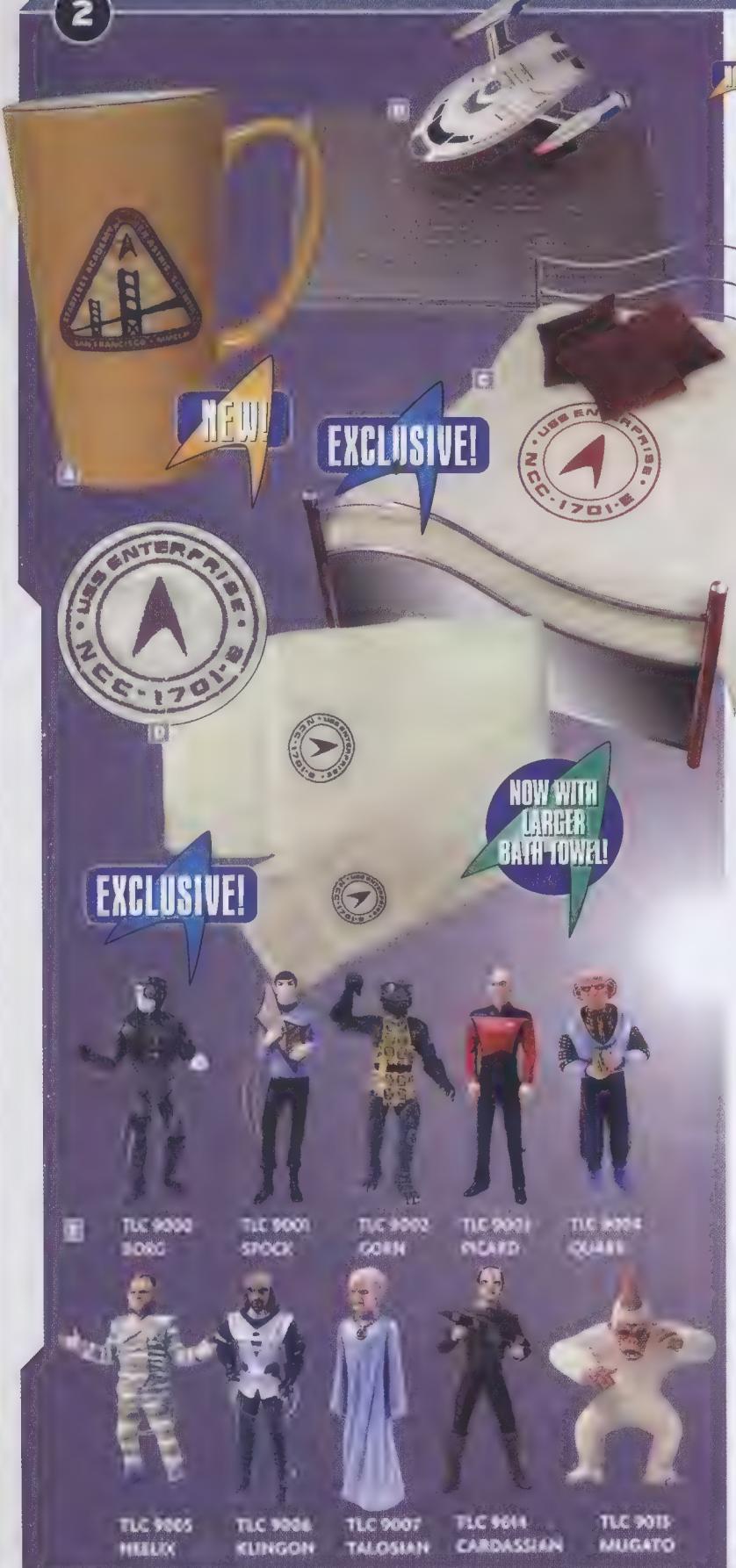
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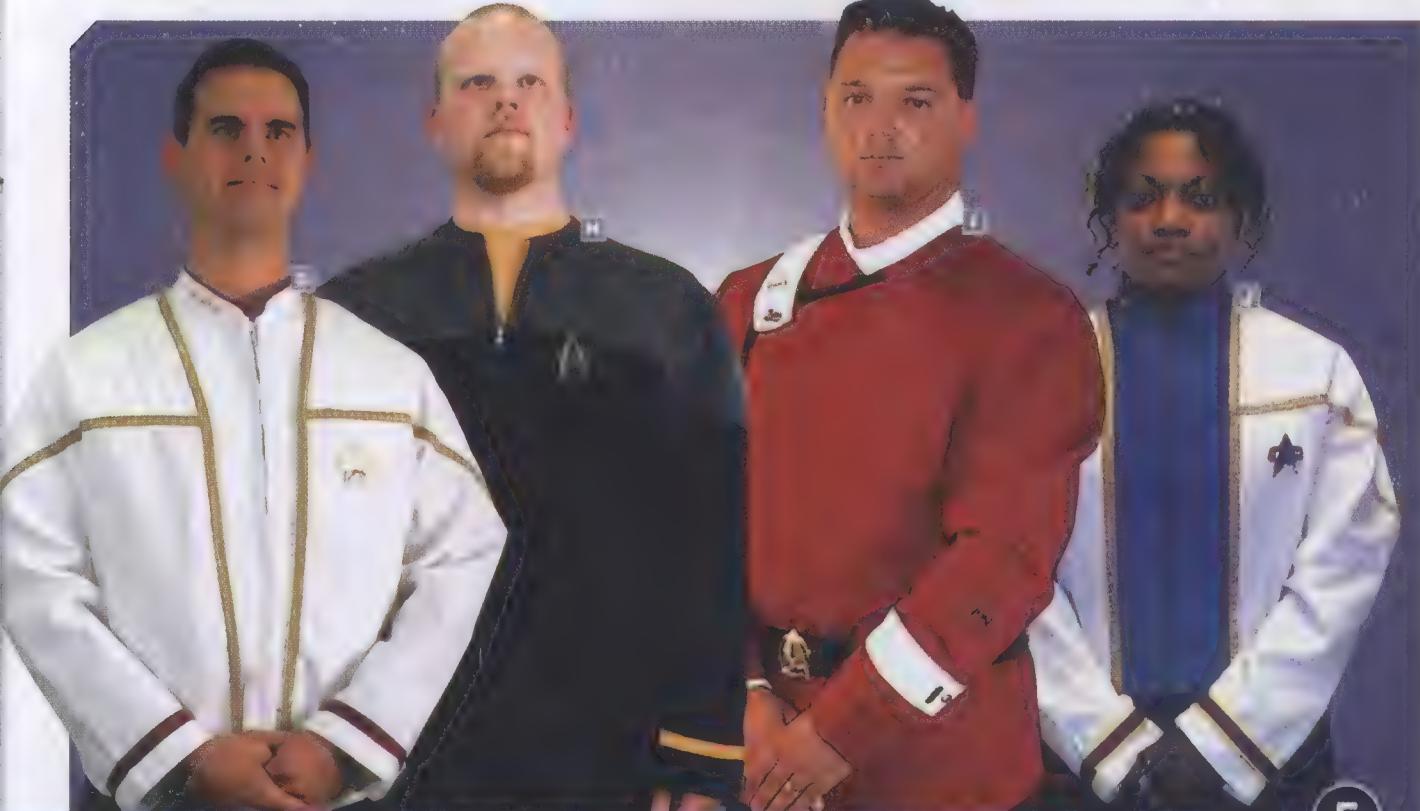
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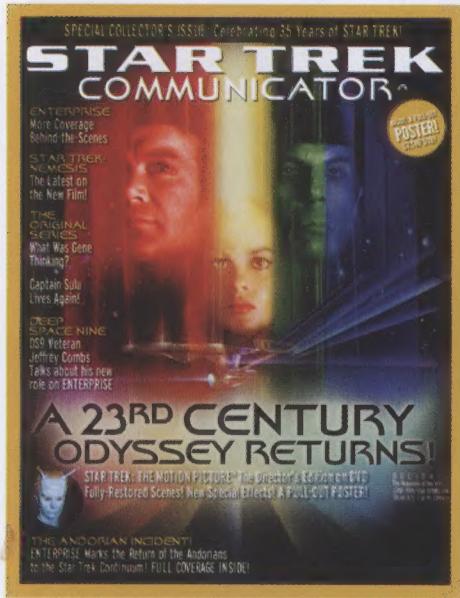
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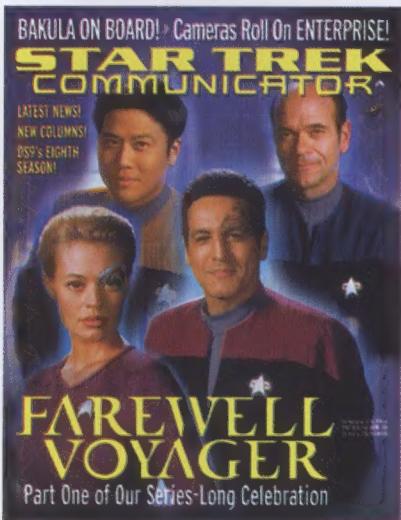
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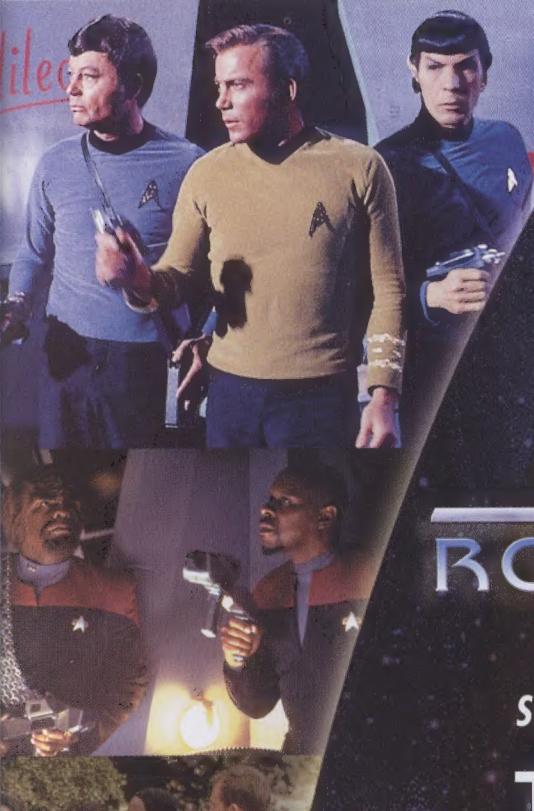
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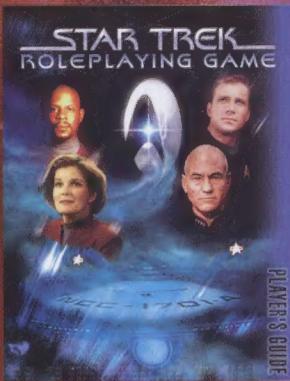
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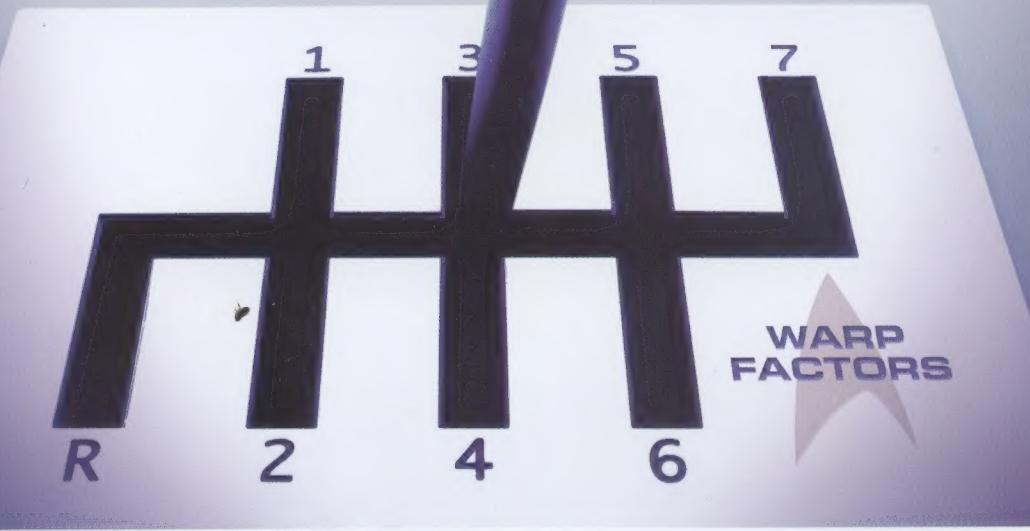


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